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THE HISTORY
OF
ST. PETER'S WESTMINSTER.

VOL. II.



THE HISTORY
OF THE
Abbey Church
OF
ST. PETER'S WESTMINSTER.
Its
ANTIQUITIES AND MONUMENTS.

IN TWO VOLUMES.

VOL. II.

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NORTH EAST VIEW
OF WESTMINSTER ABBEY.
Engraved on Copperplate from a Drawing by Mr. G. G. and London

F. Mackenzie del.

J. Black sculp.

HISTORY
OF THE
ABBAY CHURCH
OF
ST. PETER'S, WESTMINSTER.

CHAPTER THE SEVENTH.

*THE PRESENT STATE OF THE CHURCH, WITH ITS MONUMENTAL
HISTORY, &c.*

IT has long been the complaint of all who have contemplated this beautiful structure, that it was impossible for the eye to comprehend the grand, impressive range of it, from the encumbrance and interposition of the buildings that surrounded, pressed upon, and, in some measure, adhered to it. This disadvantage seems to be still without any probable remedy in its southern elevation, as the cloisters and other buildings, which form a part of the college itself, will scarce admit of, and perhaps ought not to be allowed, a removal. The north side, however, of this venerable pile at length presents itself in a disencumbered state. The improvements lately made by parliament in that vicinity, with the concomitant zeal and liberal taste of the chapter of Westminster, have given this elevation of the abbey

every advantage of which it is susceptible, till the parish church of St. Margaret, which ranges so ill with it, is permitted to be rebuilt in some other situation.

Time, and the accelerating rage of republican dilapidation, have robbed the exterior of this structure of many of its ornaments. The buttresses, which were once enriched with the statues of kings and distinguished personages, with their appropriate accompaniments, retain but few remains of sculptured decoration, and now appear, from subsequent and economical repairs, in a plain unadorned state; finishing in simple, spiral forms, instead of the elaborated turrets which originally crowned them.

The north side has nine buttresses, each consisting of five gradations, with intervening windows, which enlighten the side aisles, and semi-windows over them, enlivened with ornamental quatrefoils. The buttresses are attached to the nave by slender arches; and the wall, which, while they appear to press against it, they firmly support, finishes with a battlement. Their original niches still remain, but four of them alone are now occupied by statues; which, however, do not seem to have received the injury that might be expected from the circumstances of their situation, and are creditable to the sculpture of the period which produced them*.

The observation of Sir Christopher Wren, in the beginning of the last century, on this front of the abbey, is descriptive of its state at the moment which is passing by us:—"But that which is most to be lamented, is the unhappy choice of the materials. The stone is decayed four inches deep, and falls off perpetually in scales†." Such is the state of the casing with which it was repaired, from the north transept to the towers; presenting a corroded, weather-beaten, and

* Dart says, that the broken fragments of the statues belonging to the abbey, were laid in the roof of Henry VII.th's chapel.—*Hist. of Westm. Abbey*, vol. I. p. 581.

† His letter to the Bishop of Rochester, vol. I. p. 146.

discoloured surface. The front of the transept is in a far less injured condition, as the more heavy pelting rains proceed from the north-western points; and the north-east sides remain nearly in as smooth and undiscoloured a state, as they were left by the great architect.

The north side derives its superior appearance from the highly enriched and curious portico, which has acquired the name of the Beautiful or Solomon's Gate. This magnificent porch was erected by that unhappy prince Richard II. as appeared by his arms, which were formerly carved over the door, and impaled with those of Edward the Confessor, with a hart couchant and two angels for the supporters. In the middle of the seventeenth century, this portico was repaired and beautified, and the whole enriched with a splendid window, which was designed by Mr. Dickenson, at that time surveyor of the church.

The great door, forming the principal entrance, is beneath an arch, which springs from four pillars on either side, whose capitals consist of foliage, designed in a style of great beauty. Within them is a range of ten circles, inclosing stars on the roof; and the sides are covered with arched pannels. The wall is of considerable thickness, adorned by six columns on each side, with an equal number of mouldings. It is to be observed, that the tops of the doors are flat both in this and the smaller arches. The space over the principal entrance is decorated with a large circle of circles, with another of pointed pannels; and, in a third, others, with the arms of Edward the Confessor for a center. Portcullises are inclosed in two small circles beneath.

The wall on each side of the great door is formed into two arches by elegant pillars. The lesser entrances, which lead to the aisles, are four pillars in depth, with ribbed roofs, and angels on the intersections: over the doors, cinquefoils are inclosed in circles; and above the whole is a range of pierced arches. Four vast buttresses, ornamented with niches, and rising into highly decorated pinna-

cles, secure the front: those at the angles terminate in octagons, and connect with the upper part of the walls, over the side aisles, by strong arches. The arcade, and deep recesses, with the finely fancied window over them, produce a very impressive effect, which is heightened by the point of the roof being divided into pannelled arches; over which, circles and quatrefoils complete the enrichment of this attractive feature of the edifice.

The chapels which project on the north and south-east, are uniform in their designs with the body of the church. Those to the north were inclosed, till the late improvements took place, by a row of ancient houses, which is now removed; and the view of that part of the structure is without impediment.

The reparations on the south side of the abbey have received little or no injury. The propriety, or necessity, of placing the chapter-house in its present situation, is not intelligible to the modern observer. It is a plain, undecorated octagon building, supported or secured on the east by a vast, pierced buttress. It has large pointed windows, which are now filled up; and had, each of them, one mullion in the form of the letter Y. Several windows of an ordinary size, which have been made in them, appear comparatively diminutive, and were probably constructed in this way to save expence.

The only view which is to be obtained of the front of the south transept, and that is a very imperfect one, is from the cloister. It appears to be supported by four huge buttresses, and between the two towards the west, is a strong deep circular arch; the whole conveying an idea of strength and durability.

The south side of the nave is supported, the whole length of the cloisters, by six buttresses, whose bases are without the walls of that side of the quadrangle. Sir Christopher Wren describes these buttresses as spanning over it, and as the work of a bold and ignorant architect, to please the monks, who were determined to have a cloister. The danger of these erections, as well as his reparations of

that part of the church, he explains in his letter to the Bishop of Rochester. The remainder of the buttresses, between the cloister and the tower, are close to the wall.

The great door-way of the west end, between the towers, is of considerable depth, and contracts inwards. The sides are composed of pannels, and the roof is intersected with numerous ribs. On each side of the door are pedestals, in empty niches, with shields in quatrefoils beneath them. A cornice extends over the whole, on which are ten niches, separated by small buttresses: they are without statues; and their canopies are cones, foliated and pinnacled. Above these is another cornice, of a very dubious character, as its parts, or combination of them, will not be found to range under the general rules either of Grecian or Gothic design; and, at all events, is inappropriate to the building where it is placed. In the frieze above it is eight courts of arms, besides that of the king. Here the large painted window takes its rise: it has a border of eight pointed enriched pannels, a large heavy cornice over it, and a frieze, on which is inscribed **GEORGIO II. 8, A. D. 1735.** The roof is pointed, and contains a small window. The towers are strengthened by two great buttresses, which are grand ornamental projections, with two ranges of canopied niches on their fronts, but deprived of their statues. The towers have each of them projecting lateral parts, enlivened with pannels. Their lower windows are pointed; those above them consist of arches only, and are filled with circles and quatrefoils. It is from this part that the incongruity of Sir Christopher Wren's design is observable. It begins in a Tuscan cornice, to which a Grecian pediment and ornaments over the dial of the clock succeed; with a pointed window, pannels, battlements, and pinnacles in advancing succession.

The great architect has expressly reprobated the blending heterogeneous combinations in his designs for repairing and completing the church. "I shall speedily

“perfect,” he says, in his letter to the Bishop of Rochester, “draughts and “models, such as I conceive proper to agree with the original scheme of the architect, without any modern mixtures, to shew my own inventions.” It cannot, however, be reconciled to this principle, that he should suffer such incompatible ornaments to assist in the decoration of these towers. But though to critical or scientific observation such irregularities may be apparent, the towers, in their general effect, possess an elegance and stateliness of form and character; and are generally considered as beautiful additions to the splendid structure which they were erected to complete and adorn.

The ancient front of the Jerusalem chamber obstructs, in some degree, the view of the south tower: it has a square window, composed of an horizontal and three upright mullions, with a battlement repaired with bricks. The wall extends a short distance westward, when it terminates in modernized houses; against the end of which is the ruin of a large decayed stone arch, leading into Dean’s-yard.

Henry VII.th’s chapel, which is attached, as it were, to the east end of the abbey, and may be now said, indeed, to form a part of it, is supported by fourteen buttresses; which, projecting from the structure in different angles, and rising to the roof, finish in beautiful turrets. They contain niches, which were once occupied by statues, whose mouldering state rendered it necessary to remove them*; and

* Dart mentions, very seriously, that the statues which graced this chapel, were taken down, lest they should, in their decayed state, fall on the heads of those who attend the duties of parliament. It must, indeed, be acknowledged, that the abbey, in his time and long since, was a common thoroughfare; and, consequently, such a danger was more probable then, than it would have been at present, when a better attention to the preservation and honour of the church prevails; and the passage is closed but during the time of divine service. It may also be observed, that the houses adjoining the abbey, which have been judiciously removed, were, from the convenience of their situation, principally occupied by members and officers of parliament.

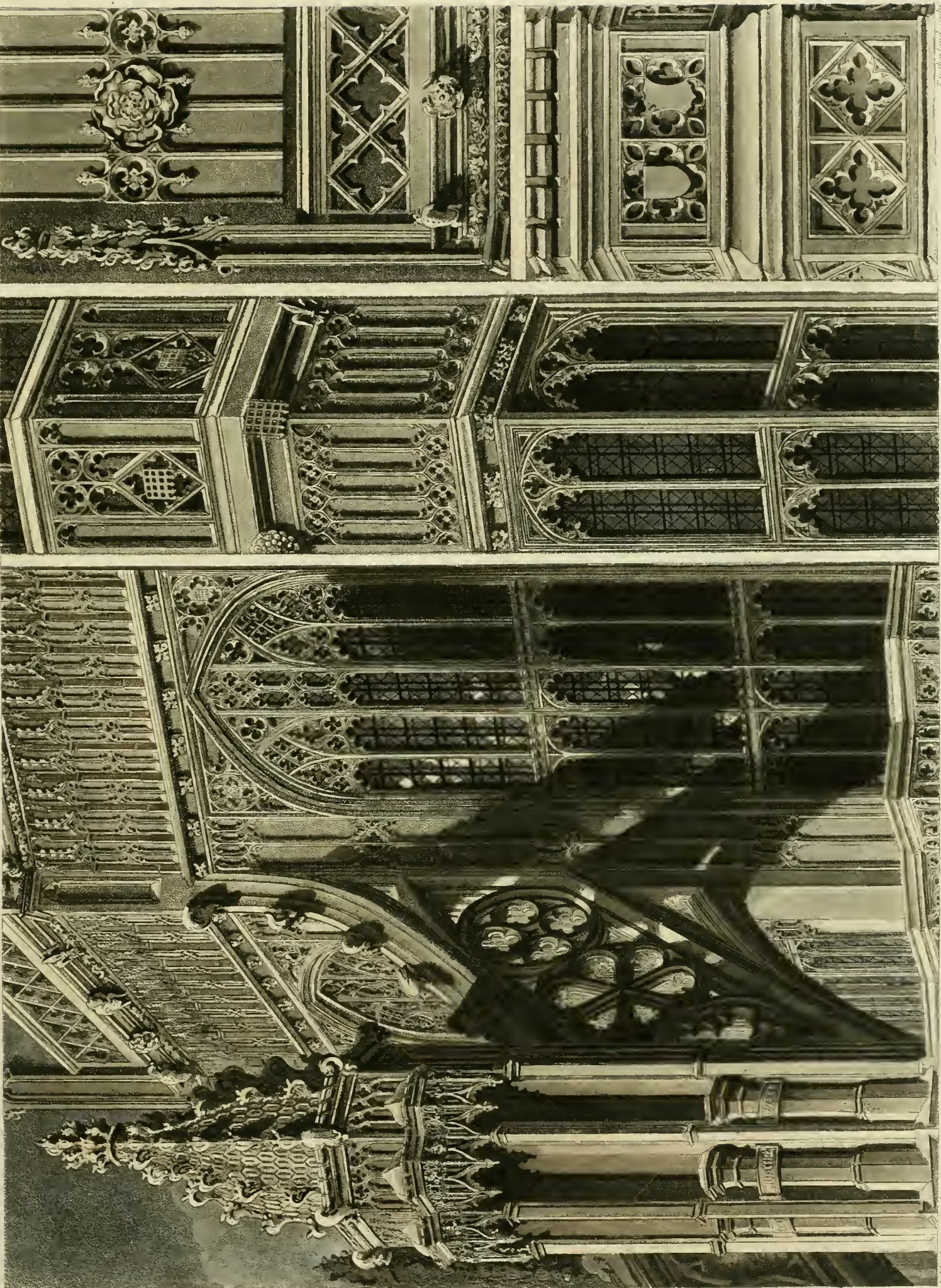


A. Pigou del.

J. Black sculp.

HENRY SEVENTH CHAPEL
Shewing two renovated Finacles.

Published May 1 1811, for R. Ackermanns Westminster Abbey at 101 Strand, London.



J. Goussier sculp.

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FRAGMENTS & PARTS OF THE EXTERIOR OF HENRY the SEVENTH CHAPEL
Westminster Abbey.

J. Moxham del.

the whole is covered with a variety, intricacy, and richness of sculpture, that baffle the attempt to give an adequate description.

Sir Christopher Wren observes, respecting this chapel, that it is so eaten up by our weather, as to beg for some compassion; "which," he adds, "I hope the "sovereign power will feel, since it is the sepulture of the royal family." Such was its condition at the commencement of the last century, during which long interval, the corrosions of time and climate have not been suspended; and many of its beautiful parts, consisting of pinnacles, canopies, arches, foliage, armorial bearings, with other elaborate sculptures, are become shapeless and decayed, and, in some places, even to obliteration.

This lamentable, but not exaggerated description is, however, yielding to the progress of complete restoration, under the pious care of the present dean and chapter, and by the aid of parliament; which has displayed a most landable solicitude to preserve from decay one of the most distinguished and admired ornaments, not only of the metropolis but of the kingdom; and which is in the immediate vicinity of the place where it assembles.

Till the western towers were erected, the line of the roof, with what may be considered as the base for a central tower, which is now called the lantern, was the only part of the structure, and by no means of an attractive character, which was visible in a distant view. In the time of Abbot Islip, it was proposed to erect a tower, and place a lofty spire on it; but the pillars below, which rise in the angles of the cross, were considered as not possessing sufficient strength to bear the weight which such an addition to the building would impose upon them. Sir Christopher Wren entertained a different opinion, which, it may be presumed, might be confidently acted upon. In his letter to the Bishop of Rochester, relative to the state and repairs of the church, which has been so frequently quoted, he urges, in a very animated manner, the erection of a spire; and actually

prepared a curious and beautiful model, with the skeleton of that part of the building from whence it was to rise. This architectural curiosity may be seen in the chantry over the chapel of Henry V.

The form of the church is that of a cross, in imitation of that on whose site it was erected; and which appears to have decided the shape of all the subsequent structures erected for the same sacred purpose. The church is altogether complete without the chapel of Henry VII.; its apex being that of Edward the Confessor, with the circular sweep behind, and its painted window above, it; and there rises the flight of steps which forms the ascent to that splendid addition.

The following proportions of the church may differ in some slight degree from the usual statement of them, but they are rather confidently given, as proceeding from a late and, as it appears, a corrected measurement*.

	Feet.
Length from east to west, including Henry VII.th's chapel . . .	489
Of the nave	155
Of the choir	152
Of the chapel of Edward the Confessor	50
From thence to the entrance of Henry VII.th's chapel .	40
Of Henry VII.th's chapel	100
Of the cross aisles from north to south	189
Breadth of the body and side aisles	74
Height of the vaulting or roof	101
Of the towers	199
Of Henry VII.th's chapel	54
Breadth of it	66

* *Essays on Gothic Architecture*, by the Rev. J. Wharton, &c. &c. p. 153.





W. Mackenzie del.

Black sculp.

INTERIOR VIEW OF WESTMINSTER ABBEY,
FROM THE WEST GATE.

Printed by N. and J. P. in the Strand, London.

Cloisters are 135 feet by 141.

Chapter-house, an octagon, 58 feet in diameter.

On entering the western door, the whole body of the church presents itself at one view, in a manner not only to gratify the eye, but to produce, also, a solemn, pleasing, and, why may it not be added, a moral effect on the mind. The pillars, which divide the nave from the side aisles, are so shaped and contrived, as not to obstruct the side openings; nor is the sight terminated to the east, though it receives some interruption from the organ, but by the painted windows over the portico of Henry VII.th's chapel. This vista, at a former period, when the altar was low, the organ placed on the side of the choir, and the upper parts of the Confessor's chapel were included in it, must have presented one of the finest and most solemnizing perspectives which the imagination can form.

This range of pillars continues to the sacristary, where they form a semicircular sweep round Edward the Confessor's chapel. The pillars, as well as the rest of the church, are, according to Dart, formed of Sussex or grey marble, and several of them about the choir are filleted with brass: those towards the west door, have their fillets of stone; which may be one distinguishing circumstance, among others, which will be considered hereafter, whereby the limits of the enlargement of the church, at different periods, may be ascertained.

The middle range of pillars, as well as those which answer to them on the walls, spring into semi-arches, and are every where met in acute angles by their opposites, thereby throwing the roof into a variety of segments of arches, decorated with ornamental carvings, at the crossings and closings of the lines, of which those over the choir and transepts are enriched with gilding. On the arches of the pillars are galleries of double columns, double arched, forming a deambulatory fifteen feet in breadth, which covers the side aisles, and is enlightened by a middle range of windows. By these, and the under range, together with the windows

facing the north, east, south, and west, the whole fabric is admirably enlightened. Thus the nave of the church rises, by beautiful degrees, into that stately form, whose impressive character charms every eye that beholds, and solemnizes every mind that contemplates it; while the cross, or transept, answers to it, turning off at the four lofty and conspicuous pillars which support the lantern, and stretching north and south in a grand style of projection.

In the lower part of the walls, between the columns, are shallow niches, within characteristic arches, about ten feet in height; over which are the arms, or, at least, such as remain, of the original benefactors to the church, and other eminent persons, who lived at the time of its erection, with their titles and distinctions in Saxon characters over them; but the far greater part has yielded to the corroding power of time, or been obscured by the monumental erections which have been placed before them. The few which remain, or are visible, are hung by sculptured straps over heads projecting from the wall.

These armorial bearings, with the names of the persons which they distinguished, were in the following succession:—

ON THE SOUTH SIDE.

- I. *S. Edwardus, Rex et Confessor*; B. a cross patonce between five martlets, Or.
- II. *Henricus Tertius, Rex Angliæ*; Gules, three lions, passant, guardant, Or.
- III. *Alexander Tertius, Rex Scotorum*; Or, a lion rampant, within a double tressure, flory, counterflory, Gules.
- IV. *Raimundus, Comes Provincie*; Or, four pallets, Gules.
- V. *Rogerus de Quincy, Comes Wintonie*; Gules, seven *Muscles* joined, 3. 3. 1. Or.
- VI. *Henricus de Lacy, Comes Lincolnie*; quarterly, Or and Gules, a bendlet Sab. and file of five lambeaux, Argent.

- VII. *Richard, Comes Cornubiæ; Arg. a lion rampant, Gules crowned Or, within bordure Sab. Bezanty.*
- VIII. *R. Comes Rothsaie; Gules, three lions rampant, Argent.*
- IX. *Gulielmus, Comes de Ferrariis et Derby; Vaire, Or and Gules.*
- X. *Gulielmus de Longspata, Comes Sarum; B. six lions rampant, Or, 3. 2. 1.*
- XI. *Gulielmus de Valentia, Comes Pembrochiæ; barry of ten, Argent, and B. ten martlets in orle, Gules.*
- XII. *Rogerus de Mortuo Mari; barry of six, Or, and B. an inescutcheon, Arg. on a chief of the second, a pale between the two squires of the first.*
- XIII. *Gulielmus de Percy; Or, a lion rampant, double quevee, B.*
- XIV. *Rogerus de Clifford; checkie Or, and B. a fess, Gules.*
- XV. *Rogerus de Somerey; Or, two lions passant, B.*
- XVI. *Johannes de Verdon; Or, fretty Gules.*
- XVII. *Robertus de Thwenge; Argent, a fess Gules between three parrots Vert. beaks and legs Gules.*
- XVIII. *Fulco, Filius Wariini; quarterly per fess indented, Argent and Gules.*
- XIX. *Rogerus de Montealto; B. a lion rampant, Argent, crowned Or.*
- XX. *Rogerus de Venables; B. to bars Argent.*

ON THE NORTH SIDE.

- I. *Fredericus Secundus, Imperator; Or, an imperial eagle, Sable.*
- II. *St. Ludovicus, Rex Franciæ; B. semé de fleurs de lis, Or.*
- III. *Ricardus Clare, Comes Glocestrie; Or, three cheverons Gules.*
- IV. *Rogerus Bigot, Comes Norfolciæ; Or, a cross Gules.*
- V. *Simon de Montfortie, Comes Leicestrie; Gules, a lion rampant double quevee, Argent.*
- VI. *Jo. Comes Warrenne et Surrie; checkie, Or and B.*

- VII. *Humfridus de Bohun, Comes Herefordie et Esserie*; B. a bend *Arg.* cotised *Or*, between six lions rampant, *Or*, the last.
- VIII. *Gulielmus de Fortibus, Comes Albemarle*; bends of six, *Argent* and *Gules*, a chief *Or*.
- IX. *Edmundus, Comes Lancastriæ*; three lions passant, gardant in pale *Or*, a file of five *Lambeaux*, B. each charged with three fleurs de lis of the second.
- X. *Hugo de Vere, Comes Oxoniæ*; quarterly *Gules* and *Or*, in the first quarter a mullet *Argent*.
- XI. *Johannes a Dreux, Comes Richmondie*; checkie *Or* and B. a Canton *Ermine*.
- XII. *Henricus de Hastings*; *Argent*, a manch *Sable*.
- XIII. *Rogerus de Mowbray*; *Gules*, a lion rampant, *Argent*.
- XIV. *Robertus de Stafford*; *Or*, a cheveron, *Gules*.
- XV. *Robertus de Ross*; *Gules* three waterbougets, *Argent*.
- XVI. *Robertus, Filius Walteri*; *Or*, a fess between two cheverons, *Gules*.
- XVII. *Johannes de Balliol*; *Gules*, an orle *Argent*.
- XVIII. *Gilbertus Talbot*; bendy of ten, *Argent* and *Gules*.
- XIX. *Warinus de Vernon*; *Or*, a fess, B.
- XX. *Gulielmus de Malpas*; *Gules*, three pheons *Argent*.

The arched windows, as well as the others, were once splendid, with their painted glass representing those designs which pride might suggest, piety purchase, or superstition invent. There remained, some time since, in the window on the north side of the nave, towards the great west door, the arms of Henry III. before his marriage, two lions, and afterwards three passant; and, in the same window, over Smith's tomb, the arms of Queen Eleanor, *Or*, four pallets, *Gules*; two windows from which, says Dart, towards the west, was painted in glass the story of Edward the Confessor and the Pilgrim, a very frequent subject in the depicted

history of that devout prince, which Caxton represents as finely executed. He adds, that in a south window was a picture of Richard II. with a white hart couchant, gorged with a golden coronet, and chained under a tree.

Near the corner of the transept, in the south aisle, is the door opening on the cloisters. It has an angular arch richly sculptured; and on each side are arches of a lancet shape; over which is an horizontal moulding; and still higher are three large quatrefoils within circles, filled with white marble, whereon is inscribed, "*Deus portus meus et refugium.*" Under the last window of the same aisle is a door opening on the west cloister; and over it a gallery of oak, pannelled with small arches and a range of quatrefoils: behind it is a strong flat arch, and a door within it.

At the west ends, under the towers of both aisles, are lancet windows, in whose points are blank trefoils. In the south window, which is said to have been completed in the time of Abbot Estney, is the figure of a king, in complete armour, and, by the Red Rose, of the House of Lancaster, with the arms of the Confessor beneath him. But, says Dart, that pacific prince is never painted in armour; and, therefore, with an inconsiderateness, or negligence, not uncommon to him, considers it to be the figure of Richard II. who bore the Confessor's arms*. In the window on the north side is the figure of an old man, in a crimson vest, and blue and yellow mantle. The colours of the drapery and canopy are clear and brilliant, and withdraw the attention from the poverty of the design. It is, generally, supposed to represent Edward the Confessor. A portcullis and a double triangle are displayed beneath the figure.

* Malcolm, in his *Londinium Redivivum*, conjectures, and with good reason, that the figure represents Henry V.: indeed, it is but justice to acknowledge the confidence with which application may be made to a work so distinguished for persevering enquiry, accurate description, judicious opinion, and admirable perspicuity.

The spaces on each side of the west door are inclosed as far as the two first large pillars which support the western towers. The inclosure on the right is the consistory court, the screen of which was removed to afford a situation for Cornwall's monument. Nearly over the court is an ancient bay window, jutting into the church, and giving light to a gallery in the dean's house; and may have been designed for the privilege of viewing the magnificent and interesting processions which the abbey may be said officially to exhibit. The square which answers to the consistory court is employed as the belfry, and a door opens from it to the stairs which lead to the top of the towers.

The west end of the middle aisle of the nave is filled by the great door and superb window above it, with the exception of a double row of pointed pannels, fourteen in number, between them. A vast arch includes them both, from the pavement to the roof, adorned with pointed pannels. The window consists of twenty-one compartments under the arch, over which is a line of quatrefoils: two of the mullions form arches with the sides, and in the middle are three compartments, containing Abraham, Isaac, and Jacob; while fourteen of the lower ones are respectively filled by the same number of the patriarchs, distinguished by their names at the foot of each. Beneath them are the royal arms of England in the center, supported by those of King Sebert, Edward the Confessor, and Wilcox, Bishop of Rochester, who was Dean of Westminster when the window was set up in the year 1735. At the bottom is inscribed, "*Favente Georgio Secundo reiteratâ Senatus munificentia felicitèr instaurata, A. D. 1735.*" The figures in this window are well conceived, finely drawn, and the colours of the drapery clear and brilliant. The whole produces a beautiful effect, and forms a splendid termination of the western part of the church.



F. Mackenzie del.

J. Bluck

INTERIOR VIEW OF WESTMINSTER ABBEY.
Looking towards the West Entrance.

Published July 1852, for Rackemanns Westminster Abbey, at 101, Strand, London



WEST WINDOWS,
WESTMINSTER ABBEY



F. Mackenzie del.

J. Black sculp.

THE CHOIR
Westminster Abbey.

Published Nov^r 1851, for R. Ackermann's Westminster Abbey at 101, Strand.

THE CHOIR.

It commences at the seventh pillar from the west door, and extends to the fourth from the eastern end. The ribs of the arched roof, the key-stones, all varied in complicated scrolls, and the capitals of the pillars in the row of windows, are enriched by gilding, and must appear to retain their brightness in an extraordinary degree, when the distant period of this decoration of them is considered. The sculptured key-stones are inclosed in roses, painted in *chiaro oscuro*; and scrolls, in the same style, run along each side of the ribs, throughout the whole roof. The surface is coloured white, and, at intervals, crossed with grey: the interior parts of the arches are also enlivened with streaks of the same colour*. The walls, as well as those of that part of the church which was built by Henry III. or completed according to the plan adopted by the piety of that monarch, is covered with a light fret-work, formed of quatrefoils, which, while it heightens the mural effect of this part of the structure by its richness, appears to chasten the intricacy of the roof by its elegant uniformity.

The entrance is through an iron gate of scroll-work, presenting an uncommon and fascinating perspective, in such a state of light and shadow, that it would be difficult to improve. Above is a flat arch, with a less obtuse one, and lateral pillars with pinnacles. In the vestibule, beneath the organ gallery, the ceiling is in the general style of the church, with a central rose surrounded by a quatrefoil: from the four corners rise quarter circles, meeting a great circle round the quatrefoil; the quarters being divided into rays: the wainscoting is in modern pannels. A few steps onwards, beyond the projection of the organ gallery, are two doors, which open on each side into closets, or vestries: they are accom-

* The scroll is too modern, or, at least, in a style of fancy so little suited to the character of the parts it is designed to heighten, that it may be presumed to have proceeded from the inappropriate fancy of Sir Christopher Wren, of which this church, indeed, affords more remarkable examples.

panied with niches and quatrefoils over them, together with pillars, arches, and pannels. There is, also, another arch, which fronts the choir, of an elliptic form, enriched with foliage over it, and on each side pinnaced pillars. The cornice above it is ornamented with Grecian dentals, lozenges, and intervening quatrefoils.

The pavement is of black and white marble, in lozenges, laid at the expence of Dr. Busby, a prebendary of this church, and the celebrated master of Westminster school. At the east end of it are engraved the names of Richard Busby, 1695, and Robert South, 1716.

The stalls, with their enriched canopies, possess peculiar elegance. They are of oak, and thirty-two in number, besides those for the dean and subdean at the west end. The latter are more elevated than the rest, and curtained with purple cloth. Below are seats for the king's scholars of Westminster. The sides of the choir, beyond the stalls, are also of oak, and divided by slender columns, with fanciful capitals, into arches adorned with foliage and pinnacles. From this part a door opens on either side into the transepts. There are, also, several pews; while rows of seats rise above each other, for the accommodation of the Westminster scholars who are not on the foundation.

The pulpit faces the north-west door, and is supported by a clustered column spreading into an hexagon. On each corner a small pillar terminates in a cherub. Within the pannels is a flower of twelve leaves; a palm-tree supports the sounding-board, whose top and sides are decorated with pinnacles. The lower part is inlaid with dark wood.

The refitting of the choir took place in 1766, while Thomas, Bishop of Rochester, was the dean, after a design of Mr. Kean, then surveyor of the abbey. It is contrived to make room for more splendid arrangements, as for the coronation of the British sovereigns, which takes place on the very spot which

has just been described, that it may be removed and replaced without any apparent inconvenience*.

Here a rich railing of scroll-work, after an ascent of two steps, stretches across and divides the choir from the terminating part of it, which contains the altar†. Immediately within it is the pavement of Abbot Ware, venerable from its age, costly in its materials, and invaluable for its workmanship. Malcolm, with a lamenting enthusiasm, which these remains may well justify, calls it the wreck of the most glorious work in England. What must have been the beau-

* Dart gives the following account of the old choir:—"The ancient stalls are covered with Gothic acute arches, supported by small pillars of iron, and painted purple, below which are seats for the choir; and there are also seats on each side, with mats on the floor for the king's scholars, as is usual in college chapels. On the right-hand side of the entrance is the dean's seat, formerly the abbot's; and on the left the subdean's, formerly the prior's, from whence the stalls of the prebendaries proceed. On the north side, over the middle of the stalls, is a stately organ, gilt; and on the south side, at the upper end of the dean's row, is the pulpit, by which is remaining an ancient painting of Richard II. sitting in a chair of state, with all his royal insignia. He is dressed in a vest of green, flowered with flowers of gold, and the initial letters of his name; having on shoes of gold powdered with pearls; the whole robed in crimson, lined with ermine, and the shoulders spread with the same fastened under a collar of gold: the panel plaistered and gilt, with several crosses and flowers of gold embossed. The length of this picture is six feet and eleven inches, and the breadth three feet seven inches." He adds, "This piece was justly taken, among other curious things in this church, by that careful preserver of antiquities, J. Tallman, Esq. and by him communicated to the Society of Antiquaries, and engraved." The lower part of this picture he describes as having been much defaced by the backs of persons who occasionally occupied that stall. It now hangs in the apartment called the Jerusalem Chamber.—DART's *History of Westminster Abbey*, vol. I. p. 62.

† This appears to have been the spot where the paschal candle was placed, and the ceremonies connected with it, during the festival of Easter, were performed. Here Abbot Sudbury was buried, as Flete describes the situation, "*ante paviment. ubi cereus paschalis solet stare.*"

ties of this sacred place at the completion of this part of the church! The altar resembling in the beauty and character of its sculpture the front it presents to Edward the Confessor's chapel; the shrine of that saint beaming with jewels, gold, and silver statues, and other costly offerings, with the tombs about it; and this pavement, sparkling with the bright rays of vast tapers and ever-burning lamps! And hither did Henry VI. after making a public entry into London, come, in the description of Lydgate*:

“ Where all the convent, in copis richely,
 Mette with him, as of custom as yey ouzt,
 The abbot aft, moost solemnely
 Among the reliques, the scripture out he souzt
 Of Seynt Edward, and to the kyng he brouzt,
 Thouz it were longe, large, and of gret weizte,
 Zit on his shuldres, the king bar it on heizte.
 Ex duabr arboribr vr Sci Edwardi et Sci Lodewyce
 In the mynstre, whiles all the bellys ronge
 Till he com to the heize auter,
 And ful devoutly Te Deum then was songe.”

The materials of Abbot Ware's pavement are lapis lazuli, jasper, porphyry, alabaster, Lydian and serpentine marbles, and touchstone. The center of the design is a large circle, whose center is a circular plane of porphyry, three spans and a quarter in diameter; around it are stars of lapis lazuli, pea-green, red, and white, which, as it may be supposed from the beauty of their colours, have suffered a lamentable depredation: those are inclosed by a band of alabaster, and, on the

* *MS. Harl. No. 565.*—The quotation from this manuscript, of the old English poet, is borrowed from Malcolm's *Londinium Redivivum*, to which very willing acknowledgments will be made, for the advantages derived from it in this volume, on a more appropriate page.



outside of them, a border of lozenges, red and green: the half lozenges contain triangles of the same colour. A dark circle held brass letters, whose places may still be seen; but six of them alone remain. The extreme lines or border of this great circle run into four smaller circles facing the cardinal points. The center of that to the east is of orange, variegated with green; round it is a circle of red and green wedges, on the outside of which are lozenges of the same colours, and finished by a dark border. To the north the circle has an hexagon center of variegated grey and yellow: a band of porphyry surrounds it with a dark border. The west circle is of a similar design. The south, a black center within a variegated octagon. A large lozenge incloses all these circles, which is formed by a double border of olive colour, within which, on one corner only, are one hundred and thirty-eight circles intersecting each other, and each made by four oval pieces inclosing a lozenge. The other parts vary in figure, and would require a minuteness of description, which, in the present state of the pavement, it would be vain to attempt, and is, fortunately, superseded by the laborious engraving designed to illustrate this page. But, with all its accuracy, it may not be able to give, with respect to its colours, an adequate representation of what it was; or, from its present faded condition, of what it is.

The large lozenge has, also, a circle on each of its sides, to the north and south-west, and to the north and south-east. The first contains an hexagon, divided by lozenges of green, within which are forty-one red stars. In the intersections are triangles of the same colour. Green triangles form an hexagon round every intersection. The second contains an hexagon, within which are seven stars of red and green, forming a variety of hexagons, which inclose yellow stars. The third contains an hexagon, formed by intersecting lines into hexagons and triangles: the former of them inclose stars of red and green; the latter are of red, green, and yellow. The last is an hexagon, with thirty-one similar figures

within it, filled with stars of six rays, whose colours are green and yellow. The spaces within the great lozenge round the circles are composed of circles, stars, squares, lozenges, and triangles, whose component parts are composed of innumerable pieces of those shapes. The whole of the great lozenge and circles is inclosed by a square; the sides of which present themselves to the cardinal points. It has held other parts of an inscription, of which only five letters remain.

The four outsides are filled by parallelograms and circles of considerable size, all of which are divided into figures, in a great measure similar to those which have been already described. Many of the pieces of the various materials which compose this curious and once splendid example of mosaic, are not more than one fourth of an inch in length; and the largest, with few exceptions, not more than four inches. Many years must have been employed in the completion of it.

It is impossible to view this wonderful piece of art without extreme dissatisfaction. There is every reason for believing, that it was injured by the removal of the high altar, at the period of the Reformation. The work of demolition proceeded in the restoration of the same altar by Queen Mary; and republican outrage followed. But the most irreparable injury is said to have been done to it by the workmen employed in erecting the present altar. The late fire in the lantern may also have occasioned an additional disfigurement of it*.

The ascent to the altar is by two stones of white marble. The pavement is modern, formed into squares, lozenges, hexagons, stars, and crosses of white and coloured marble. The altar-piece, which has been conjectured to be the architecture of Inigo Jones, was erected for a chapel in Whitehall, and removed from thence to Hampton Court, where it remained disregarded and useless, till, as is most probable, on the suggestion of Sir Christopher Wren, who, in so many instances,

* The allegorical design of this mosaic work is explained, and what remains of the original inscription is given, in the account of Abbot Ware, vol. I. p. 166.

has violated the character of Gothic architecture, the dean and chapter of Westminster applied to Queen Anne to permit it to be applied to the sacred use of their church; and with this request her majesty most graciously complied, by a special warrant addressed to Sir Christopher Wren, then her majesty's surveyor general, and dated the 21st of February, 1705-6. It is of white marble, faintly veined with blue, and consists of a basement of the Tuscan order in three compartments; of which that in the center is semicircular and the largest. It is formed by twelve pilasters, with their architrave, frieze, and cornice. On the frieze of a slight projection over the altar is inscribed, "ANNA REGINA, PIA, FELIX, AUGUSTA PARENS PATRIÆ, D."

On either side is an arched door, which communicates with Edward the Confessor's chapel. The spaces over them, and beneath the architrave, are filled by alto-relievos of children on clouds, in the act of adoration, with glories above them. On each side of the table are empty niches. Above them are two children; the one with a thuribulum incensing the altar, and the other on one knee bearing the paten, on which are two cruets. On the cornice is a tablet, whose base is enriched with carvings, in fruit and flowers. Within a frame of black marble is a glory in gold, and the words, "GLORY TO GOD IN THE HIGHEST, ON EARTH PEACE, GOOD-WILL TOWARDS MEN." Two palm branches inclose the ever-memorable command, "DO THIS IN REMEMBRANCE OF ME."

On the tablet is a pediment, with a crown in the tympanum, and over it another tablet, with four pilasters and a circular pediment, containing a basso-relievo of ten cherubim surrounding a gilded glory, on which is written יהוה. On the apex of the pediment, three boys support the *Holy Bible*. The central figure waves a branch of palm over it.

Six beautiful Corinthian columns of variegated marble, with their entablature, extend over the center compartment to the great tablet, adorned by kneeling

angels, in attitudes of reverence to the altar below. Festoons of flowers hang in the open intercolumniations, and round the upper part of the altar-piece.

That this altar possesses no common portion of beauty, according to its style of architecture, no one will deny; but that it is altogether heterogeneous to the character of the structure in which it is placed and was intended to adorn, no one will dispute. This dissimilitude is still heightened by the finishing of the sides of the choir on the platform of the altar, which continue the same Grecian design, and are executed in wood.

It must not be forgotten that before this altar the ceremony of the coronation is performed*.

Above this part of the choir, and in the center of the cross, rises the lantern, or tower, which is enlightened by two pointed windows on its four sides: an arch and a small door are beneath them. Here it was that a most alarming fire broke forth on the 6th of July, 1803. It first appeared while the plumbers, who had been repairing the lead flat, were gone to their dinner. This part being the junction of four long timber roofs, it is wonderful that the whole of the august and venerable pile was not destroyed. By the falling in of the roof, considerable damage was done to the choir, but no lives were lost; nor did the other parts of the

* This part of the choir, within the rails, was formerly hung with cloth of Arras, which, on one side, represented the story of St. Edward, Ingolene, and the Thief, with appropriate lines in verse, and the story of the same King and the Pilgrim; on the other was displayed the coronation of our kings, with the following distich under it:

Hanc Regum sedem sibi Petrus consecrat ædem,
Quam tu Papa regis, insignit et unctio regis.

But the sides have long since been closed up, and the backs of many stately monuments, with those of Valence and Crouchback, once open to the altar, and, in subsequent times, were to be seen on withdrawing the hangings.

building, or any of the monuments, receive material injury*. The roof has been repaired with great skill, and in a manner more suited to the rest of the structure than it was in its former state. At the coronation of our sovereigns the throne is erected immediately beneath it.

THE NORTH TRANSEPT.

The north wall is divided into five compartments, and the two great doors are separated by a tall slender pillar: the tops are angular, and the mouldings, which are adorned with roses, are supported by a head. Between the arch of the first division are relievos of Sampson tearing asunder the jaws of a lion, with birds, animals, and figures, branches of an oak, and a statue of a man, whose head is broken off, treading on another, a female by his side, and the busto of an angel.

The second division in height is a colonnade of six arches, the pillars of which are black. This is part of the ancient communication round the church, through the piers. The spaces over the arches are carved into squares, and ornaments within them.

The third compartment contains six lancet arches, whose depths are respectively sculptured with four circles of foliage, in which are busts of saints and angels. The windows at the east and west ends have beautiful pedestals, with statues on them; and the surrounding spaces are filled with tracery.

The fourth is another passage in the walls, in which are three arches, with cinquefoils within them. The pillars are formed by a cluster of eight members;

* On this occasion, the very reverend dean ordered divine service to be regularly performed in King Henry VII.th's chapel, and the officiating clergyman to return thanks for the providential preservation of the church.

and over them are brackets of foliage, with a head. At both extremities of the wall, angels kneel on the mouldings in the attitude of performing on instruments of music. The most delicate scroll-work fills up the intervals.

The last division reaches to the pointed roof. This contains a large and superb rose-shaped window, consisting of sixteen pointed leaves, which are divided into as many smaller ones, nearer the center. They all proceed from a circle, in which are eight round leaves, in the center of which, on a ground of deep yellow, is an open book, inscribed with the Greek words ΛΟΓΟΣ ΕΤΑΙΡΟΥ. The divisions of the central circle are in straw colour; and in that beyond is a surrounding band of cherubim; while the large leaves are filled with the figures of the apostles and evangelists. The triangular intervals formed by the points of the leaves are enriched with foliage, and the large spaces left between the window and the upper part of the arcade below it, are filled up with two roses of different shades of yellow, and four long shapes filled with foliage; in each of which a numeral figure is fancifully inserted, which, when combined, give the date of the year 1722, when the window was erected, under the direction of Bishop Atterbury, then Dean of Westminster. Its shape and variety, with the brightness and splendour of its colours, form an equal combination of grandeur and beauty.

This transept consists of what may be called the northern nave, with an eastern and western aisle. This division is made by two rows of three pillars, to each of which four smaller ones are bound by two fillets. Such are the component parts of their shafts. The arches, which are composed of numerous mouldings, are very pointed. Three small pillars ascend from the capitals and support the ribs of the roof, which, with the key-stones, are enriched with gilding. Over the great arches is a grand range of double arches, eight in number; six of which have their mouldings adorned with foliage. Each arch has one pillar; and over it a cinquefoil with a circle. Above them is a row of four glazed windows, of one mullion, and a cinquefoil above it.



NORTH WINDOW.

The door at the north end of the west aisle has an angular top, and on its sides are two lancet arches set with roses. The colonnade above the door consists of three semi-quatrefoil arches, whose pillars now form part of a monument which will be described hereafter. The upper division commences on the capitals of the great pillars, and fills the pointed roof. It is separated by two columns into three arches, the middle one being the highest, each forming a deep recess, with ribs: in the center is a pointed window. The intervening spaces are carved into roses. Strong arches cross the aisles from every pillar; and in the intersections of the ribs is David playing on his harp, with seated figures and scrolls. In the western wall are three windows of one mullion, and a cinquefoil.

The beautiful range of ornamental arches, rising from a seat that goes entirely round the church, and which are now in a great measure obscured by the monuments, have been already mentioned. Among the ornaments which decorated them on the western wall of this transept, there are still visible St. Michael and the Dragon, an angel and broken figure falling, three saints, some grotesque animals, a palm-branch and scrolls, but all of them are in a state of decay.

In the north-west corner is a small door, which led to the passages in the piers above. There are nine arches, and all but two of them contain monuments.

THE SOUTH TRANSEPT.

This part of the abbey is generally known by the name of the Poet's Corner, and the monuments which it contains fully justify its title. But of these hereafter.

The south end is divided into compartments resembling those of the north transept. It has also a circular window in the form of a rose, with quatrefoils at the termination of the leaves, but is without painted glass. The date in the center is 1705. The roof has its ribs and key-stones of scrolls and flowers enriched with gilding; and the sides, down to the great arches of the aisles, are

exactly similar to the rest of the church, as far as the original design of Henry III. was carried into execution ; but the western aisle, or at least the space which should have formed it, is thrown into the cloisters, and forms a part of the western side of them. Over it is a kind of gallery, with presses for records at the south end, under the cumbent stag painted there by order of Richard II. Three tall pillars, with arches, compose the basement of the south end of the east aisle ; over it is a colonnade, and above is an half window. The key-stones of the roof are scrolls. In the south-east corner is a door which leads to a staircase within the wall, and another near it in the eastern wall, which gives an egress to Palace-yard.

The arches under the windows have been, in a great measure, destroyed, for the purpose of admitting monuments. There were five of them in the basement division of the south end of the middle aisle. In the center is a door opening to the chapel of St. Blase, which is furnished with bolts and other fastenings, that mark its having been intended for a place of security. It is probable that it was a treasury of the crown as well as the monastery, or that it led to a chamber or apartment where the regalia and other valuables of the crown were deposited. Besides the grated door which now remains, which is of a massive construction, there was another without it, as appears from the marks of its bolts and bars. The latter was of great thickness, and lay, when undrawn, buried in the substance of the wall : at the end of it was a hasp, secured by a lock and bolts on the opposite side. Dart describes this chapel as inclosed, in his time, with three doors, the inner one being cancellated ; and that in the middle of great thickness, lined with skins resembling parchment, and driven full of nails. There was a traditionary account, he adds, that these skins were those of some captive Danes, which had been tanned, and placed as a memorial of the delivery of England from the yoke of that people. The same writer also mentions, that, guarded and secured as this place seems to have been, it had, in his time, been broken open and robbed.

St. Blase, to whom this chapel was originally dedicated, appears, from the Romish calendar, to have been a bishop and a martyr, whose anniversary was celebrated on the 3d day of February. At the east end, and above an elevation where the altar once stood, is a strong, plain pointed arch, about two feet in depth, painted in alternate red and white zig-zags. The ground of the back part is a dark olive, on which is a painted niche of deep red, formed by two ill-shaped pillars, supporting a sky-blue angular canopy, edged with yellow. The pinnacles are coloured in the same manner. On the capital of a pillar stands a female saint, with a coronet on her head: her under vestment is blue, and the outer one a light crimson. Her right hand, which holds a book, crosses her breast, with the fore-finger pointing, as it appears, to a square crossed by five bars, and held in her left by a ring. Her hair hangs loose on her shoulders. The description of this painting is given rather from what it appears to have been, than what it is, as the colours are faded from the dampness of the situation. The figure is very disproportioned and ill drawn, but the folds of the drapery are not without grace. Whom it is designed to represent cannot, perhaps, be accurately determined; but if it is not intended for the Blessed Virgin, conjecture will be at a loss to assign a more appropriate original.

On the left side of the arch, and somewhat higher than the altar, is a Benedictine monk, in the act of addressing the saint, and from whose mouth issues a scroll, with the following lines, in Saxon characters; which rather strengthen the opinion, that the Virgin Mary is the person to whom the petition contained in them, is addressed:

+ ME QVEM CVLPA: GRAVIS: PREMIT: ERIGE: VIRGO: SUAVIS:

+ ME: MIHI: PLACATUM: XPE: DELEAS: QV: REATUM*.

* Dart says, "This picture seems to represent Eleanor, Queen of Edward I. who was a great benefactress here, and for the good of whose soul this church was endowed." He adds another reason; that there is a *Benedictine* kneeling at her feet; and just such a figure as was painted on her tomb.

An oblong compartment, formed into four lozenges of yellow within squares, crosses the arch at her feet. In the center is a painting of the Crucifixion, with the Virgin and Mary Magdalen on either side of the Cross. The two figures are clad in vestments of green and crimson.

Two steps of coarse stone form the ascent to the altar; the lowermost projecting into a semicircle: the pavement is formed of small red tiles.

In the south wall, near the altar, is a deep recess, and over it large windows, now dark. They have each one mullion, and a quatrefoil in the arch.

A vast pier, carried into a strong arch, crosses the roof, and from hence westward it is higher than the rest. The ribs spring from capitals on heads rudely sculptured and of unpleasing design, but are firm and strong. High in the wall of the west end of the chapel is an iron grated window, opening into a space of considerable breadth, in which there is a smaller one glazed, that gives a kind of dungeon light to the chapel.

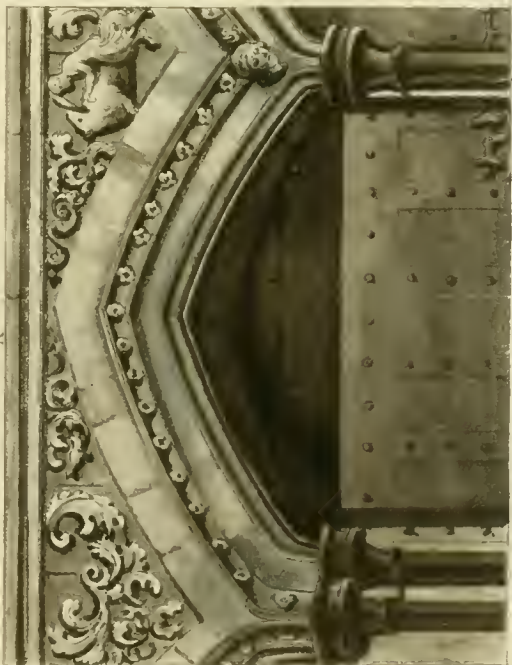
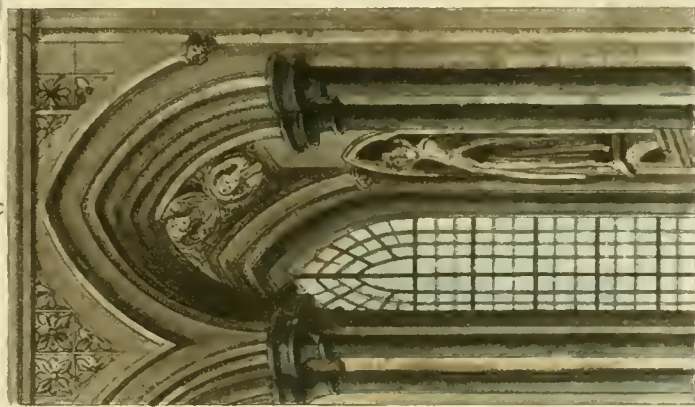
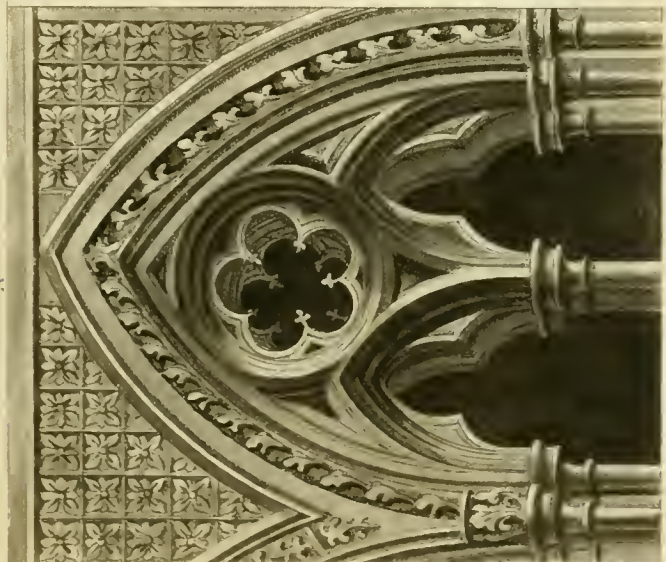
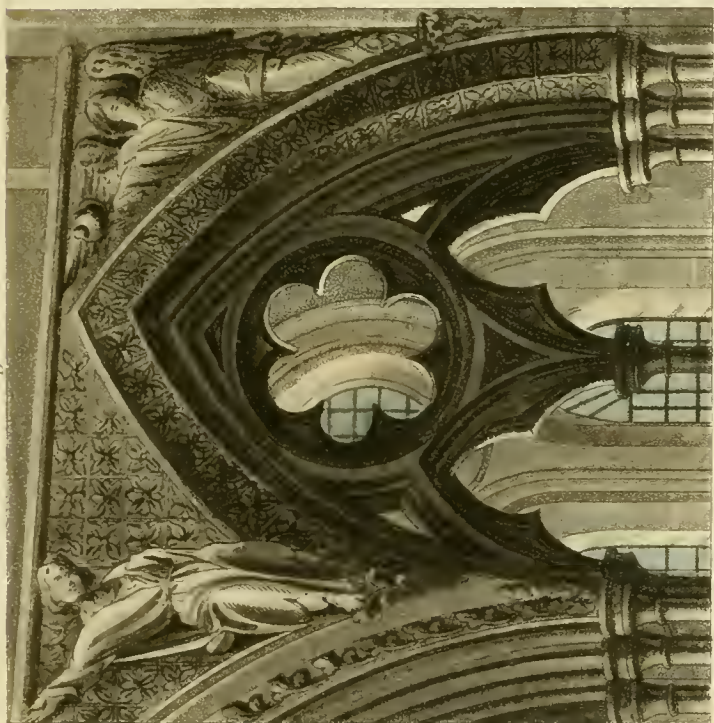
There are recesses in the north wall, one of which resembles that of the altar, and another flatter, with pillars and mouldings. The only furniture of the place consists of plain presses, for the surplices of the gentlemen of the choir and the singing-boys; and the only purpose for which it is used, is, as a vestry for them.

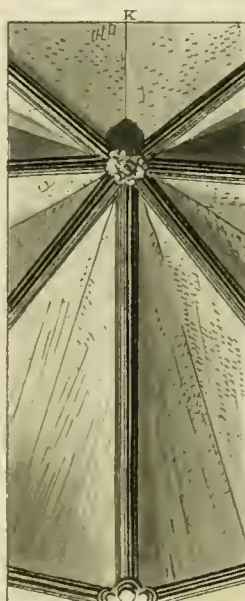
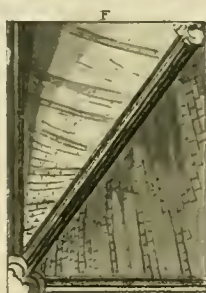
MONUMENTS.

THIS solemn, interesting, and surely it may be permitted to add, exulting review, begins on the south side of the great western entrance. Its first object is the superb monument erected to perpetuate the memory of Captain JAMES CORNWALL (1)*, by order of George II. in consequence of the unanimous vote of

* Every monument is numbered, as a reference to the plate where the engraving of it is displayed.







Wackenzie del.

FRAGMENTS OF CEILINGS &c. &c. &c.

Published 1st Feb^r 1812, for Robt. Kermann's Westminster Abbey, at the Strand, London.

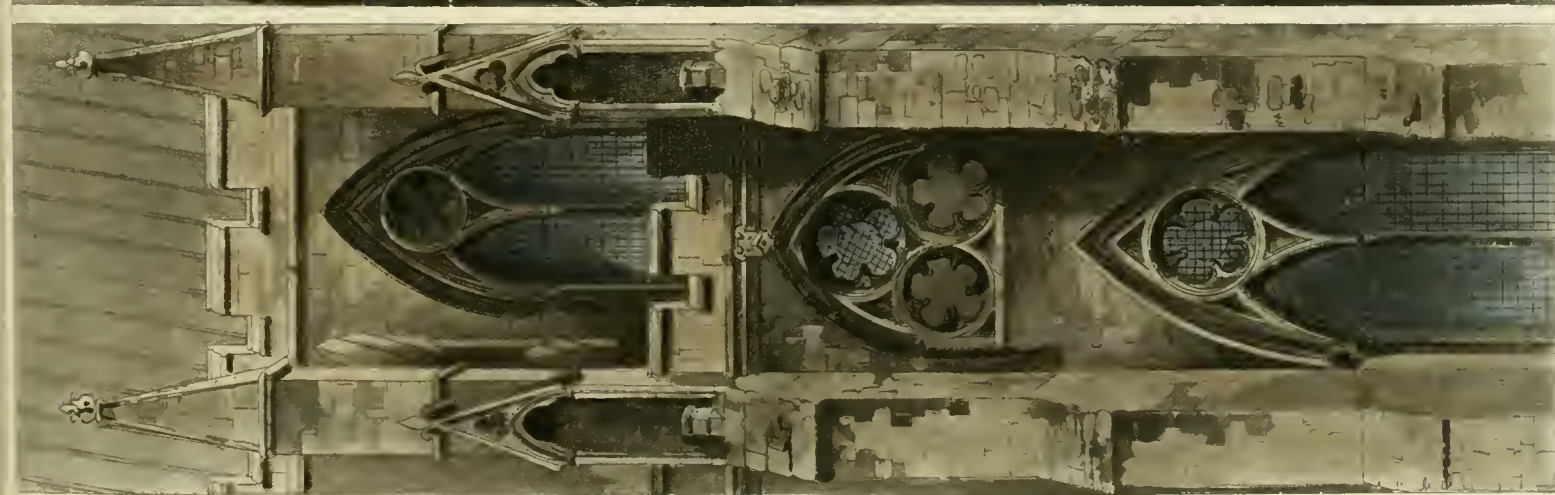
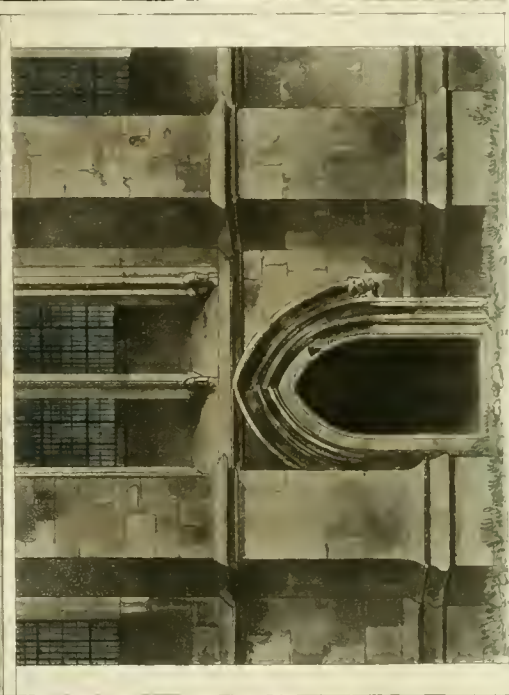
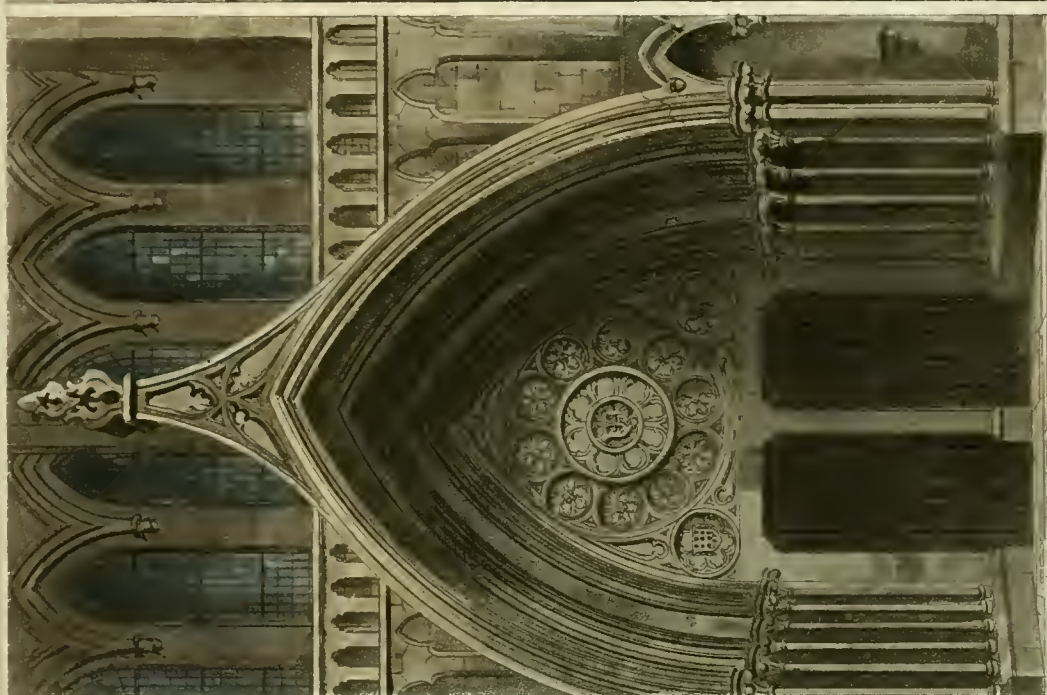
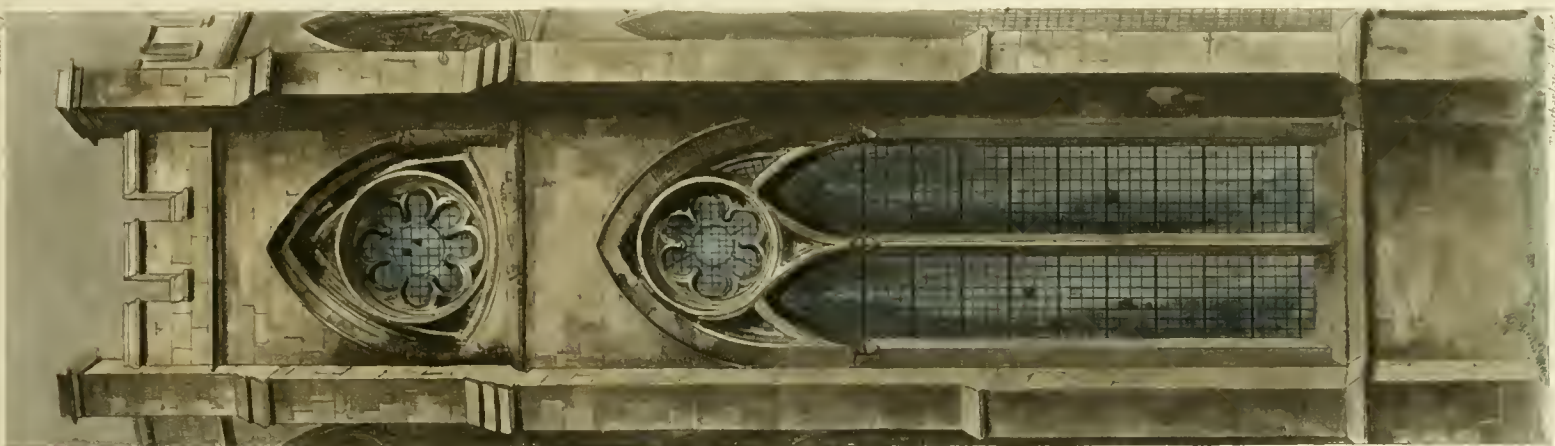
J. Sutherland sculp.



T. Sutherland sculp.

H
PRAGRENTS, PARTS, WINDOWS, PILLARS &c. &c.
Westminster Abbey.

F
Al. Pagan del.



FRANCIS, WINDOWS, DOORS &c.
Westminster Abbey.

the House of Commons. It was designed and executed by Taylor, and rises thirty-six feet in height. In the back, a pyramid, of Sicilian jasper, beautifully variegated and finely polished, rises from a base of the same material, which supports a double-arched rock of white marble, from whose interstices laurel and marine plants branch forth, while cannon, anchors, and flags fill up the sides. In the rock are two cavities, one of which contains the epitaph, and in the other is the view of the sea-fight off Toulon, representing a fleet engaged. It is admirably executed, both in the position of the ships and the accuracy of the rigging. On the fore-ground, the Marlborough, Captain Cornwall's ship, is seen engaged with the French admiral, the Real of 114 guns, and her two seconds raking the English ship fore and aft. On the rock stand two figures: the one represents Britannia in the character of Minerva, accompanied by a lion; the other is Fame, who appears at once to support and display a medallion of the heroic commander, which is accompanied with a globe and various symbols of honour. Behind the figures is a lofty, spreading palm-tree, with the hero's shield of arms fixed on it, and a branching laurel; both of which spring from a barren rock, and are thereby supposed to denote some extraordinary and remarkable event. The epitaph is almost illegible, from the corroded state of the marble on which it is inscribed.

Amongst the monuments of ancient merit

In this sacred cathedral, let the name of

JAMES CORNWALL

Be preserved; the third son of Henry Cornwall,

Of Bredwardin Castle, in the county of Hereford, Esquire;

Who, from the very old and illustrious stock of

The Plantagenets

Deriving a truly ancient spirit, became

A naval commander of the first eminence;

HISTORY OF

Equally and deservedly honoured by the tears and
 Applause of Britons as a man,
 Who, bravely defending the cause of his country,
 In the sea-fight off Toulon,
 And being by a chain-shot deprived
 Of both his legs.....fell unconquered,
 On the 27th of February, 1743, in the forty-fifth year of his age :
 Bequeathing his animating example to his
 Fellow sailors,
 As the legacy of a dying Englishman ;
 Whose extraordinary valour could not be recommended
 To the emulation of posterity in a more ample eulogy,
 Than by so singular an instance of honour ;
 Since the Parliament of Great Britain, by an
 Unanimous suffrage,
 Resolved,
 That a monument, at the public expence,
 Should be consecrated to the memory of
 This most heroic person.

(2). A statue, in an antique habit, leaning on an urn, is erected in honour of the Right Honourable JAMES CRAGGS, one of the principal secretaries of state to George I. In the language of the inscription, “ Regi Magnæ Britanniae, a secretis
 “ et consiliis sanctioribus, principis pariter ac populi amor et deliciae, vixit, titulis
 “ et invidia major, annos heu paucos 35, ob. Feb. 16, 1720*.”

On the base of this monument are inscribed the following lines, written by Mr. Pope, who affectionately loved and sincerely honoured the man, whose rare virtues they were composed to illustrate.

* This is one of the first monuments in the abbey where an erect figure was introduced, which was peculiarly appropriate to its situation, and admirably harmonises with the vista of which it is the terminating object.

Statesman, yet friend to truth, of soul sincere,
 In action faithful and in honour clear ;
 Who broke no promise, serv'd no private end,
 Who gain'd no title, and who lost no friend :
 Ennobled by himself, by all approv'd,
 Prais'd, wept, and honour'd by the Muse he lov'd.

A. POPE.

(3). A small tablet to the memory of HENRY WHARTON, M. A. He was Rector of Chartham, in Kent, Vicar of the church of Minster, in the Isle of Thanet, librarian to Archbishop Sancroft, and considered as one of the most voluminous writers ever known at his early age. He died March 3, 1694, aged only thirty-one years. He was so universally respected by the bishops and clergy, that Archbishop Tillotson and several other prelates, with a vast body of clergy, the choir, and king's scholars, in solemn procession, attended his funeral procession, and joined in the anthems composed by Purcell for the occasion.

(4). A medallion, of inferior merit, contains an half-length portrait of WILLIAM CONGREVE, and is placed over a sarcophagus of beautiful Egyptian marble, adorned with dramatic emblems. Beneath is the inscription.

“ Mr. William Congreve died January 16, 1728, aged fifty-six, and was
 “ buried near this place : to whose most valuable memory this monument is set
 “ up by Henrietta Duchess of Marlborough, as a mark how dearly she remembers
 “ the happiness she enjoyed in the sincere friendship of so worthy and honest a
 “ man ; whose virtue, candour, and wit gained him the love and esteem of the
 “ present age, and whose writings will be the admiration of the future.”

(5). JOHN FRIEND, M. D.—A bust, on a circular pedestal of white veined marble, by Rysbrack, forms the monument of that elegant scholar, learned physician, and excellent man.

“ Johannes Johannis P—— Johannes Friend, M. D. archiater Serenissimæ
 “ Reginæ Carolinæ; cujus perspicaci judicio cum se approbasset, quantâ prius
 “ apud omnes medicinæ famâ, tantâ apud regiam familiam gratiâ floruit. Inge-
 “ nio erat benevolo et admodum liberali, societatis et convictuum amans, ami-
 “ citiarum (etiam suo alicubi cum periculo) tenacissimus. Nemo beneficia aut
 “ in alios alacrius contulit, aut in se collata libentius meminit. Juvenis adhuc
 “ scriptis cæpit inclarescere, et assiduo tum Latini tum Patrii sermonis usu ora-
 “ tionem perpolivit. Quam vero in umbraculis excoluerat facundiam, eam in
 “ solem atque aciem senator protulit. Humanioribus literis domi peregrèque
 “ operam dedit; omnes autem, ut decuit, nervos intendit suâ in arte ut esset ver-
 “ satissimus. Quo successu, orbis Britannici cives et proceres; quam multiplici
 “ scientiâ, viri omnium gentium eruditi; quàm indefesso studio atque industria,
 “ id quidem, non sine lacrymis, amici loquentur. Miri quiddam fuit, quod in
 “ tam continuâ occupatione, inter tot circuitiones, scribendo etiam vacare posset;
 “ quod tanto oneri diutius sustinendo impar esset, nihil miri. Obiit siquidem,
 “ vigente adhuc ætate, annum agens quinquagesimum secundum, ær. Christi
 “ 1728, Jul. 26. Collegii Westmonasteriensis et Ædis Christi Oxoniensis Alum-
 “ nus; Collegii Medicorum Londinensis, et Societatis Regiæ, Socius.”

(6). Admiral RICHARD TYRRELL.—It can scarcely be considered as an exaggerated supposition, that marble was never before employed, and it is to be hoped will never be again so misapplied, as to realise an idea similar to that which appears here, to perpetuate the memory of this gallant officer. On the top of the monument is an archangel, descending to summon the admiral to heaven from the bottom of the sea. The clouds appear to have separated, to disclose the celestial light and an hymning band of cherubs. The admiral's countenance, with his right hand to his breast, is expressive and not ungraceful, though in such a singular position. He appears rising out of the sea from behind a large rock, whereon his family



H. Vallers del.

7. Ld Vis: Howe.

2. & 3rd WINDOW, SOUTH AISLE
Westminster Abbey.

6. Admiral Tyrrell.

J. Black sculp.

13. Dⁿ Thomas.

12. M^{rs} K. Bovey.

11. Dⁿ Z. Pearce.

10. Dⁿ J. Wilcocks.

9. Dⁿ Tho: Sprat. 8. Sir L. Robinson B^t.

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arms are placed, with the emblems of Valour, Prudence, and Justice. On one side of this rock is a figure, which represents Hope as having just finished the inscription, "The sea shall give up its dead, and every one be rewarded according to his work;" and another is pointing to it. The Buckingham is in its sunk state, and jammed in a bed of coral; while various articles, among which an harp, books, and branches of palm, have got to the deep uninjured: the whole giving the idea of a scene in which a diving-bell might be successfully employed. Hibernia leans on a globe, with her finger placed on the part of it where his remains were committed to the sea. There is also on one side of the rock a large flag, accompanied with trophies, near which is the following inscription:

" Sacred to the memory of Richard Tyrrell, Esquire, who was descended from
" an ancient family in Ireland, and died rear-admiral of the white, on the 26th
" day of June, 1766, in the fiftieth year of his age. Devoted from his youth to
" the naval service of his country, and being formed under the discipline, and
" animated by the example, of his renowned uncle, Sir Peter Warren, he distin-
" guished himself as an able and experienced officer in many gallant actions, par-
" ticularly on the 3d of November, 1758, when, commanding the Buckingham
" of 66 guns and 472 men, he attacked and defeated three French ships of war,
" one of which was the Florissant of 74 guns and 700 men; but the Bucking-
" ham being too much disabled to take possession of her, after she had struck, the
" enemy, under cover of the night, escaped. In this action he received several
" wounds, and lost three fingers of his right hand. Dying on his return to Eng-
" land from the Leeward Islands, where he had for three years commanded a
" squadron of his majesty's ships, his body, according to his own desire, was
" committed to the sea with the proper honours and ceremonies."

This design was executed, but cannot be supposed to have been conceived, by Read, a scholar of Roubiliac, and a sculptor of merit, as appears in some parts even of this extraordinary monument.

(7). Lord Viscount HOWE.—A figure, representing the Genius of Massachusetts' Bay, reposes in a mournful posture, and is supported by a shield. An obelisk rises behind her, decorated with the arms of the Howe family and military trophies. On a tablet beneath is the inscription:

“ The province of Massachusetts' Bay, in New England, by an order of the
 “ Great and General Court, bearing date February 1, 1759, caused this monu-
 “ ment to be erected to the memory of George Augustus Lord Viscount Howe,
 “ brigadier-general of his majesty's forces in America, who was slain July the 6th,
 “ 1758, on the march to Ticonderoga, in the thirty-fourth year of his age, in tes-
 “ timony of the sense they had of his services and military virtues; and of the
 “ affection their officers and soldiers bore to his command. He lived respected
 “ and beloved. The public regretted his loss—to his family it is irreparable.”

(8). Sir LUMLEY ROBINSON, Baronet.—The columns of this monument are supported by death's heads, and on the base a cherub sustains the family arms. On the top is a vase, within a pediment, and decorations of laurel. He was of Kentwell Hall, in Suffolk, and died August 6, 1684, aged thirty-six.

(9). THOMAS SPRAT, S. T. P. Dean of Westminster and Bishop of Rochester.—It has already been observed, that this prelate was interred in the chapel of St. Nicholas, where a monument was erected to his memory; but that the name and character of such a man might be rendered more conspicuous, it had been removed into the body of the church and placed against the south wall of the nave. It is an oblong tablet, with the arms of the Sprat family beneath, and on the top they are quartered with those of the see of Rochester, between enrichments of books and other symbolical decorations. It seems indeed designed to contain three differ-

ent inscriptions. The first has been already given in the account of Bishop Sprat, in the preceding volume*.

The second inscription records, that the remains of Thomas Sprat, M. A. (the son of the bishop), Archdeacon of Rochester, and Prebendary of the churches of Rochester, Winchester, and Westminster, lie near those of his father. He died May 10, 1720, aged forty-one.

The third inscription states, that John Friend, M. D. to mark his respect and regard for those two excellent persons, had caused this monument to be erected to the memory of them both.

(10). JOSEPH WILCOX, S. T. P. Dean of Westminster and Bishop of Rochester. —This monument is composed of porphyry, enlivened with flowers and foliage, in a style of great taste and beauty. Two children, who hold and read a label, are conceived with much elegance. On the pedestal is an oval tablet, adorned with inlaid scrolls, containing an admirable bas-relief of a north-west view of Westminster Abbey, and two figures of Faith and Hope.

“ Hic juxta sepultus est Josephus Wilcox, S. T. P. Georgio Primo a sacris,
 “ ab eoque ad prebendam in hâc ecclesiâ, et episcopatum Glocestriensem evectus.
 “ A Georgio Secundo, creatus Episcopus Roffensis, et hujus ecclesiæ et honora-
 “ tissimi ordinis de Balneo decanus. Hujusce regis sub auspiciis et senatûs Bri-
 “ tannici sumptibus, occidentalem hujusce ædis faciem, una cum turribus et
 “ fenestrâ, inchoatis olim, erexit; perfecitque forma maximè eleganti, universum
 “ etiam tectum contignatione novâ vestiendo; fabricæ senio confectæ decus addidit
 “ et tutamen; disciplinæ interim cultusque divini non immemor; collegium hoc
 “ moribus ornavit, emendavit legibus: ad laudabilem nempe kalendariæ residentiae
 “ normam præbendarios adduxit volentes, et impetratâ cum capitulo visitatoria

* See vol. I. p. 276.

“ regis confirmatione fecit perpetuam. Vixit, nimirum, cum fratribus suis prebendariis in pace, in amore, in amicitia. Concionator, dum per ætatem licuit frequens erat, et postea publicarum precum auditor non infrequens. In eligendis præceptoribus prudentia ejus et felicitas collegii scholam facerunt celeberrimam. Annorum tandem satur, et viribus paulatim deficientibus, placidè quievit in Domino, anno Christi 1756, ætatis 83. Sub eodem marmore requiescit (unâ cum filiâ septem annos natâ), Johanna, filia Johannis Milner, consulis Britannici apud Lusitanos, fœmina suavissimis moribus ornata. Obiit Mart. 27, A. D. 1725, ætatis verò suæ 28*.”

(11). ZACHARY PEARCE, S. T. P. Dean of Westminster and Bishop of Rochester.—On a pedestal stands a very fine bust of this learned and excellent prelate, by Tyler. It is a faithful and interesting representation of the features and character of the original. The decorations are the chalice, paten, mitre, crosier, and books; the insignia of his prelatic office and dignity. The inscription is beneath it†.

(12). Mrs. KATHARINE BOVEY.—This is a simple and very pleasing design, by Gibbs. The figures of Faith and Wisdom rest on a sarcophagus, the former with a book closed, and the latter in the attitude of lamentation. Between them is the head of a lady in an annulet of black marble curiously veined. Over it is a tablet surmounted with a divided pediment, in whose center are the arms of the family.

The inscription records, that Mrs. Bovey died January 21, 1726-7, in the seventy-second year of her age; and that, from respect to her memory, and justice to her character, this monument was erected by her executrix, Mrs. Mary Pope, who had lived with her near forty years, in perfect friendship, which never knew a moment's interruption, till her much lamented death.

* See vol. I. p. 284.

† Idem.



16. M^{rs} Ann Feilding. 17. John Smith. 18. M^{rs} Heron. 19. Col. Davis. Cloister Door. 20. Robt Cannon.
Allyn del. 21. General Fleming. 4th & 5th WINDOW, SOUTH AISLE. 15. General Wade. *F. Lewis sculp.*
 Published 1st March 1812, for R. Ackermann's Westminster Abbey, at 101 Strand London

(13). JOHN THOMAS, LL. D. Dean of Westminster and Bishop of Rochester. —An highly finished bust, and a striking resemblance of what this excellent prelate once was, is supported by a pedestal. A lamb bearing the cross, the mitre, crosier, and other emblems of the sacred offices, are the appropriate decorations. The inscription is on a tablet below it*. Bacon is the sculptor.

(14). Major-General JAMES FLEMING.—This officer, after a military life of forty-four years, died March 17, 1715, aged sixty-eight.

This monument is by Roubiliac. At the top of a marble pyramid is a medallion of the general; at the base are two very fine figures of Minerva and Hercules, not very intelligibly employed in fastening a serpent and a glass to the club of the latter. The decorations are military trophies and appropriate emblems of military heroism. The execution is worthy of its sculptor, but the design is defective.

(15). General GEORGE WADE.—In the center rises a beautiful column of marble enriched with military trophies. A suit of armour is attached to it, with standards and spears on either side, disposed with the most pleasing effect. These trophies the figure of Time is represented as approaching to destroy, while Fame is in the act of preserving them by repelling the destructive power. The conception is peculiarly happy, and can only be transcended by its execution. The bending attitudes of the figures give a beautiful variety to the outline of the group: the animated eagerness in that of Fame, while it so admirably conveys its characteristic duty to the hero, may be said to immortalize the name of the sculptor. It was Roubiliac. The inscription appears on a sarcophagus enriched with laurel†.

“To the memory of George Wade, field-marshal of his majesty's forces,

* See vol. I. p. 187.

† This is said to have been Roubiliac's favourite work, and that he expressly designed it for a situation level with the eye of the beholder. His vexation, therefore, when it was destined to its present elevated situation, may be readily conjectured; but tradition adds, that he was used frequently to come and contemplate with tears the injustice done to his work and to himself.

“ lieutenant-general of the ordnance, colonel of his majesty’s third regiment of
 “ dragoon guards, governor of Fort William, Fort Augustus, and Fort George,
 “ and one of his majesty’s most honourable privy council. He died the 14th of
 “ March, 1748, aged seventy-five.”

(16). Mrs. ANN FILDING.—It consists of an oblong tablet rising from a base, enlivened by upright scrolls, and supported by two Ionic columns, with their entablature, surmounted by the arms of the family, and is, with too many others, but ill assorted to the Gothic arch which incloses it.

This monument, which is distinguished by inscriptions in the Hebrew and Æthiopic languages, is erected to the memory of the second wife of Sir Samuel Morland, Baronet, a person of extensive erudition, and particularly versed in the Oriental tongues. The Hebrew inscription may be thus translated:

“ O thou fairest among women! O virtuous woman! the hand of the Lord
 “ hath done this! The Lord gave, and the Lord hath taken away, and blessed
 “ be the name of the Lord.”

The Æthiopic inscription has been thus rendered, but not, it may be presumed, with an idiomatic accuracy:

“ Come, lament over this monument with a beloved husband for thee; but in
 “ certain hope that thou art united with Christ.

“ This lady was truly religious, virtuous, faithful, mild as a dove, and chaste.
 “ While she continued in life, she was honoured, and is happy, through mercy,
 “ in death.”

The following inscription appears beneath that in the Æthiopian language:

“ Ann, daughter of George Filding, Esquire, and Mary his wife; the truly
 “ loving, and as truly beloved, wife of Sir Samuel Morland, Knight and Baronet.
 “ She died February 20, 1679-80, ætatis 19*.”

* This learned baronet was determined to perpetuate the maiden names of both his ladies, by the peculiar manner of framing their epitaphs.

(17). JOHN SMITH, Esquire.—It was designed by Gibbs the architect; and consists of the figure of a weeping female, seated on a sarcophagus, with the medallion of the deceased in her right hand: a pyramid rises behind, and the whole is supported by a table basement, which bears this inscription:

“ Near this tomb lies buried John Smith, Esquire, of Beaufort Buildings, in
 “ London, descended from the Smiths of Lincolnshire, who died the 6th of July,
 “ 1718. He left two daughters, of which Anne, the eldest, was married, first
 “ to Henry Parker, Esquire, eldest son of Sir Henry Parker, of Hennington,
 “ in the county of Warwick, Baronet, to whom she bare many children; a se-
 “ cond time to the Right Honourable Michael Lord Dunkellin, eldest son of
 “ the Right Honourable Earl Clanrickard, in the kingdom of Ireland, by whom
 “ she left a son and a daughter surviving. Here also lies the Honourable John
 “ Burke, eldest son of the aforesaid Lord and Lady Dunkellin, who died 28th
 “ December, 1719. Mary, another daughter of the aforesaid John Smith, mar-
 “ ried to Edward Desboverie, of Longford, in Wiltshire, Baronet, and died
 “ without issue.”

(18). CAROLA HARSNET.—This lady was the first wife of Sir Samuel Morland, Baronet; and the monument is in the same style of design as that erected to the memory of his second lady, which has been just described. This is also distinguished with inscriptions in the learned languages. The first is in Hebrew, and the latter in Greek. They are thus translated:

“ Blessed be the Lord, my wife was precious!—Blessed be thy remembrance,
 “ O virtuous woman!

“ When I think of thy mildness, patience, charity, modesty, and piety, I
 “ lament thee, O most excellent woman, and grieve exceedingly: but not like
 “ those who have no faith; for I believe in and expect the resurrection of those
 “ who sleep in Christ.”

This lady died in childbirth of her second son, October 10, 1674, in the twenty-third year of her age.

(19). The Honourable Colonel JOHN DAVIS.—A tablet decorated with drapery, records that he was president of his majesty's council of the Island of St. Christopher; and that he died December 13, 1725, aged sixty-three years.

(20). ROBERT CANNON, S. T. P.—A neat tablet, inclosed in a sculptured frame, with a pediment, surmounted by an urn, is sacred to the memory “Roberti Cannon, S. T. P. Decani Lincolnensis, et hujus Ecclesiæ Prebendarii; qui obiit 28^o die Martii, A. D. 1722, ætatis suæ 59.”

(21). Sir JOHN CHARDIN, Baronet.—This monument is emblematical of his character as a traveller. It consists of a handsome tablet, with a globe and mathematical instruments over it: an obelisk also rises behind, allusive to his Eastern researches. Over the globe a label contains this motto—“Nomen sibi fecit cundo.” On the tablet is his name, and beneath it, “Soli Deo Gloria.” On the bracket which supports the whole, is that awful word—“Resurgam.”—It was designed by Cheere.

(22). Major ANDRÉ.—Britannia reclines on a sarcophagus, on which is represented, in alto relievo, the circumstance in the unfortunate story of that admirable young man, which involves the message sent to General Washington to treat for his life. The figure of Britannia is not without elegance, but the lion at her feet is too prominent. The relief is well composed, and the parts are judiciously blended. It was designed by Robert Adam, and executed by P. M. Van Gelder. On the pannel of the pedestal which supports the sarcophagus, is this inscription:

“Sacred to the memory of Major André, who, raised by his merit, at an early period of life, to the rank of adjutant-general to the British forces in America, and employed in an important, but hazardous enterprize, fell a sa-



A. Pigou del.

21. Sir I. Chardin Bart. *Tablet on the Right, Mr B. Radley.*

6th & 7th WINDOW

25. Will^m Hargrave.

J. Blunt sculp.

22. Major Andre.

23. Sir P. Fairborne.

24. Col. R. Townshend.

SOUTH AISLE.

26. Sidney, Earl Godolphin.

27. Sir C. Harbord & C. Cottrell.

28. Diana Temple.

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“ crifice to his zeal for his king and country, on the 2d of October, 1780, aged
 “ twenty-nine, universally beloved and esteemed by the army in which he served,
 “ and lamented even by his foes. His gracious sovereign, King George III. has
 “ caused this monument to be erected.”

(23). Sir PALMER FAIRBORNE, Knight.—A tablet in the form of a pedestal, is surmounted by his coat of arms, with the motto “ *Tutus et fortis;*” over which is a Turk’s head on a dagger, as a crest. It displays the following inscription :

“ Sacred to the immortal memory of Sir Palmer Fairborne, Knight, go-
 “ vernor of Tangier, in the execution of which command he was mortally
 “ wounded by a shot from the Moors, then besieging the town, October 24, 1680,
 “ and in the forty-sixth year of his age.”

Ye sacred reliques, which your marble keep,
 Here, undisturb’d by wars, in quiet sleep :
 Discharge the trust, which, when it was below,
 Fairborne’s undaunted soul did undergo, }
 And be the town’s palladium from the foe.
 Alive and dead these walls he will defend ;
 Great actions great examples must attend.
 The Candian siege his early valour knew,
 Where Turkish blood did his young hands imbrue :
 From thence returning with deserv’d applause,
 Against the Moors his well-flesh’d sword he draws, }
 The same the courage, and the same the cause.
 His youth and age, his life and death combine, }
 As in some great and regular design,
 All of a piece throughout, and all divine.
 Still nearer heaven his virtues shone more bright, }
 Like rising flames expanding in their height;
 The martyr’s glory crown’d the soldier’s fight.

More bravely British gen'ral never fell,
 Nor gen'ral's death was e'er reveng'd so well,
 Which his pleas'd eyes beheld before their close,
 Follow'd by thousand victims of his foes.
 To his lamented loss, for times to come,
 His pious widow consecrates this tomb.

These verses were produced by the muse of Dryden.

(24). Colonel ROGER TOWNSHEND.—This monument, which boasts superior excellence, was designed by Adams, and executed by Carter. It consists of a pyramid of red and white marble, the upper part of which is decorated with military trophies. Against it stand two Caryatides, of admirable sculpture, the one holding a gun and the other a tomahawk. They bear a ponderous sarcophagus—after all, a painful idea; on which is a beautiful bas-relief, displaying the fall of the brave officer, and the appropriate circumstances of such an event. But the power of the chisel, however happily exerted, cannot do away the impropriety of giving to the British soldiers the costume of the Romans. In the space between the Indian figures is the inscription.

“ This monument was erected by a disconsolate parent, the Lady Viscountess
 “ Townshend, to the memory of her fifth son, the Honourable Lieutenant-Colonel
 “ Roger Townshend, who was killed by a cannon-ball on the 25th of July, 1750,
 “ in the twenty-eighth year of his age, as he was reconnoitring the French lines at
 “ Ticonderoga, in North America. From the parent, the brother, and the friend,
 “ his sociable and amiable manners, his enterprising bravery, and the integrity of
 “ his heart, may claim the tribute of affliction. Yet, stranger, weep not; for,
 “ though premature his death, his life was glorious, enrolling him with the names
 “ of those immortal statesmen and commanders whose wisdom and intrepidity, in
 “ the course of this comprehensive and successful war, have extended the com-

“ merce, enlarged the dominions, and upheld the majesty of these kingdoms,
 “ beyond the idea of any former age.”

(25). Lieutenant-General HARGRAVE.—The sublimity of idea which the design of this monument conveys, and the superior skill with which it is executed, may contend for the mastery. The subject is the resurrection at the last day, as involving an individual, whose life had been so distinguished by the discharge of its duties, as to render it a moment of joy and exultation. The principal figure is supposed to represent the instant of that re-animation to which the last trumpet has summoned the dead. It is not easy to describe, in adequate terms, the expression and character of this figure in every part of it. It appears to be in a state of the most powerful exertion, while the countenance displays the blended influence of joy and astonishment. The figure of Time is finely conceived, and the feathers of his wings, wasted and torn by the wear of ages, was a most happy thought. Death appears to feel his discomfiture, while the broken spear, which Time has snapped on his knee, is a most striking emblem of it. A light drapery is thrown with great judgment round the scull and bones of the skeleton, and the crown drops from his head. Behind and below the principal figure a pyramid is falling in ruins, the stones tumbling in various directions; and the skill of the sculptor is displayed in this part of the design with an effect suited to the general conception of the whole. The situation might, indeed, have been more favourable to this sublime work of Roubiliac: a work, perhaps, without a rival in sepulchral sculpture.

Such is the monument erected to perpetuate the memory of William Hargrave, Esquire, lieutenant-general of his majesty's forces, colonel of the Royal English Fusileers, and governor of Gibraltar, who, after fifty-seven years of military service, died the 21st of January, 1750, aged seventy-nine years. His body is interred close to that of his friend Lieutenant-General Fleming, and near this spot.

(26). SYDNEY Earl GODOLPHIN.—A bust, richly dressed, and supported by a curtained pedestal, represents this nobleman, who, in 1661, was groom of the bedchamber to Charles II.; in 1679, commissioner of the treasury; and in 1684, secretary of state. After the Revolution, he was made first commissioner of the treasury, and soon after lord high treasurer, which office, together with that of chief minister, he held, in the language of the inscription, during the first nine glorious years of Queen Anne's reign. He died September 15, 1712, aged sixty-seven.

(27). Sir CHARLES HARBORD, Knight, and CLEMENT COTTREL, Esquire.—Two tablets are supported on a base, which presents, in bas-relief, a sea engagement. These two gallant young men perished in the Royal James, with the Earl of Sandwich, who commanded in her as vice-admiral of the fleet in that memorable action with the Dutch, off the coast of Sussex, in the reign of Charles II. The Royal James being set on fire, Sir Charles Harbord, first lieutenant, though he might have saved himself by swimming, from pure affection to his brave commander, resolved to die with him. Mr. Cottrel, who was a volunteer, and had returned to his ship unhurt, after having been the first man who boarded a Dutch ship of seventy guns, and having himself pulled down her ensigns, perished also with his friends. Sir Charles Harbord was thirty-two and Mr. Cottrel twenty-two years of age.

On the top of the monument is a wreath of laurel, which incloses this inscription:

“ To preserve and unite the memory of two faithful friends, who lost their
“ lives at sea together, May 28, 1672.”

(28). DIANA TEMPLE, &c.—A monument of little figure; is remarkable, however, for the persons whom it perpetuates, and the eminent man who erected it and wrote the epitaph, which appears in golden characters.



29 Sir Isaac Newton.

ENTRANCE into the CHOIR.

30 Earl of Stanhope.



Thurs del

31 Sir Tho: Hardy.

WEST ENTRANCE.

32 John Conduitt Esq.

J. Black sculp

Sibi, suisque charissimis,
 DIANÆ TEMPLE,
 Dilectissimæ filiæ :
 DOROTHEÆ OSBOURN,
 Conjunctissimæ conjugī :
 et
 MARTIÆ GIFFORD,
 Optimæ sorori :
 Hoc quaecunque monumentum
 Poni curavit
 WILLIAM TEMPLE, de Moore Park,
 In agro Surriensi, Baronettus.

Diana Temple	}	obiit	{	1679	}	æet.	{	14
Dorothea Osbourn				1694				66
Gulielmus Temple				1698				70
Martha Gifford				1722				84*

(29). SIR ISAAC NEWTON. — This monument, which is the joint production of Kent and Rysbrack, has shared the fate of many other works of art : it has been praised beyond its merits, and depreciated beyond its defects. The figure of the great philosopher is represented in a recumbent posture on a sarcophagus, in an antique robe, leaning on four large volumes, entitled *Divinity*, *Chronology*, *Optics*, and *Phil. Prin. Math.* and pointing to a scroll, borne by winged cherubs. Behind him, half buried in a pyramid of dark marble, is a celestial globe, whereon is delineated the course of the comet in 1680, with the signs, constellations, and planets. On the globe reclines the figure of Astronomy, with her book closed. The tablet on the sarcophagus represents a group of children, employed in making philosophical experiments. The principal figure is venerable and ma-

* It is to be presumed that this monument, which was designed by Sir William Temple in his lifetime, was not erected till after the death of Lady Gifford, who survived him twenty-four years.

jestic ; but if, instead of pointing to the scroll, it had been represented in the act of contemplation, the character would have been better exemplified. The bas-relief has its merit ; and that part of it which expresses the great philosopher's leading doctrine of gravitation, is happily devised. The globe projects too forward, and spoils the keeping of the whole ; while the figure of Astronomy, though the upper part is finely imagined, wants that probable security of situation which is essential to a satisfied view of it. The whole, however, forms a grand and imposing object. On the pedestal is inscribed—

“ H. S. E. Isaacus Newton, eques auratus, qui animi vi prope divinâ, planetarum motus, figuras, comitarum semitas, oceanique æstus, suâ mathesi facem præferente, primus demonstravit ; radiorum lucis dissimilitudines, colorumque inde nascentium proprietates, quas nemo antea vel suspicatus erat, pervestigavit. Naturæ, antiquitatis, S. Scripturæ, sedulus, sagax, fidus interpret, Dei O. M. majestatem Philosophiâ asseruit, Evangelii simplicitatem moribus expressit. Sibi gratulentur mortales, tale tantumque extitisse HUMANI GENERIS DECUS. Nat. 25 Dec. A. D. 1642. Obiit 20 Mar. 1726.”

On the pavement before the tomb is a blue stone, on which is engraved—

“ Hic depositum est quod mortale fuit Isaaci Newtoni.”

(30). Earl STANHOPE.—This monument, which may be considered as a companion to that whose description immediately precedes it, is the work of the same artists, but by no means of equal merit. The principal figure, arrayed in the Roman military costume, appears reclining on a sarcophagus, holding in his right hand a general's staff, and a paper scroll in his left. A winged boy stands beside him, resting on a shield. A tent or canopy rises behind, whose cupola forms a seat for Minerva. On a very handsome pedestal are four medallions :—the first inscribed, “ Pugna equestris Hispanis ad Almenarem vict. Julii 16, 1710.” On the second is Queen Anne. The third represents a figure on a shell upon the sea, a palm-

branch in her right hand, and the British flag in her left—"Sardinia et Belearis
 "Minor captæ 1708." The fourth has the queen seated under a canopy, with
 an angel laying flags at her feet, and Earl Stanhope appears to be pointing to
 them—"Hispanis profligatis, ad Cæsariam Augustam," August 9, 1710.

The whole design is heavy; nor does it seem to have been in the power of
 Rysbrack's chisel to lighten it. The figure of Earl Stanhope is gigantic and with-
 out expression;—the tent is comparatively diminutive and ill conceived; while
 Minerva, who is most injudiciously placed, is of a size to suit the figure of the
 hero whom she protects. The sarcophagus displays this inscription:

"M. S. viri prænobilis Jacobi Comititis Stanhope. Quem, pro multifaria in-
 "genii præstantia, splendida honorum varietas gradatim illustravit. Castris ab
 "ineunte adolescentiâ innutritus, perpetuâ titulorum serie, ad militaris fastigii
 "gloriam, sine invidiâ, viam sibi munivit. Quid exercitus imperator gessit,
 "testis est Hispania, et affixa veraci præconio loquuntur numismata. Nec in
 "civilibus rebus dirigendis minorum adeptus est celebritatem; cum nullum fere
 "esset officium illustrius, in quo ipsum non exercuit fortuna patriæ, in quo ipse
 "non emicuit adjutor patriæ fidus et sagax. Regi à secretis fœdorum gravissi-
 "morum auctor fuit perfectorque. In ærarii administratione castê versatus, de-
 "licatam publicarum pecuniarum fidem, temperato solerter fœnore, conservavit
 "integram. In utrâque senatûs curiâ, vivida dicendi facultate præpollens, ar-
 "rectos auditorem animos inflammavit, ipse interea, in medio ardentis eloquii
 "æstu, immota judicii tranquillitate sibi constans. Has belli pacisque artes
 "suavissimæ indolis humanitate condientem, politiorisque doctrinæ deliciis inter-
 "valla negotiorum elegantissime distinguentem, patriæ diutius prodesse, nisi per
 "superstitem optimæ spei progeniem, vetuit mors præmatura, quinto die Feb.
 "A. D. 1720, ætatis suæ 47."

This is succeeded by the three following inscriptions, on the base and its projecting pedestals.

“ Hocce monumentum, amoris conjugalis extremum pignus, virique publicâ
“ funeris pompâ condecorati, perennem effigiem adornari moriens curavit uxor
“ Domina Lucia, tanto marito, et amore, et virtutibus conjunctissima.”

“ Hic quoque memorandus est, Georgius Stanhope, Jacobi Comitum Stanhope
“ filius secundus, qui tribunatu vicario, quem annos tenuerat circiter quinque,
“ abdicato anno 1747-8, privatus obiit Mar. 24, 1754, annum agens 37. Patriâ
“ desiderandus, amicis certè desideratissimus. Anno 1743, coram rege strenuus
“ apud Dettingen; anno 1745-6, cladis depulsor apud Falkirk; anno 1746, vic-
“ toriæ particeps apud Culloden; anno 1747, honeste vulneratus apud Lafeldt.
“ Mœrens faciendum curavit frater, P. C. S.”

“ To the memory of Philip, second Earl Stanhope. Conspicuous for uni-
“ versal benevolence, unshaken public integrity, and private worth. Deep were
“ his researches in philosophy, and extensive his ideas for his country’s good. He
“ was ever a determined supporter of the trial by jury, of the freedom of elections,
“ of a numerous and well regulated militia, and of the liberty of the press. On
“ the 7th day of March, 1786, and in the seventy-second year of his age, he
“ terminated an honourable life, spent in the exercise of virtue, in the improve-
“ ment of science, and the pursuit of truth. In respectful remembrance of him
“ the above lines are inscribed by his affectionate son, Charles Earl Stanhope.”

(31). Sir THOMAS HARDY, Knight.—A figure of considerable merit, reclining on a sarcophagus, with a boy weeping by an urn, and a pyramid of pale red marble rising behind it, composes this monument; whose pleasing character is very much diminished by seeing a British sailor clothed in the habiliments of a Roman soldier. The pedestal has its appropriate decorations, and records this brief history of him :

“ Sir Thomas Hardy, was bred in the royal navy from his youth, and was
 “ made a captain in 1693. In the expedition to Cadiz, under Sir George Rook,
 “ he commanded the Pembroke; and when the fleet left the coast of Spain to re-
 “ turn to England, he was ordered to Lagos Bay, where he got intelligence of
 “ the Spanish galleons being arrived in the harbour of Vigo, under convoy of se-
 “ venteen men of war. By his great diligence and judgment, he joined the
 “ English fleet, and gave the admiral that intelligence, which engaged him to
 “ make the best of his way to Vigo, where all the before-mentioned galleons and
 “ men of war were either taken or destroyed.

“ After the success of that action, the admiral sent him with an account of it
 “ to the queen, who ordered him a considerable present, and conferred the ho-
 “ nour of knighthood upon him.

“ Some years afterwards he was made a rear-admiral, and received several
 “ other marks of favour and esteem from her majesty and from her royal consort,
 “ Prince George of Denmark, lord high admiral of England. He died August
 “ 16, 1732, aged sixty-seven.”

(32). JOHN CONDUITT, Esquire.—A pedestal supports a sarcophagus, and a
 pyramid rises behind, on which two boys, of bronze, are hanging a medallion,
 round which appears—“ Johannes Conduitt rei monet. præf.” The inscription is
 as follows:

“ Ex adversus hunc locum juxta magni Newtoni cineres, affinitatis illi vin-
 “ culo conjunctus, suas deponi voluit reliquias Johannes Conduitt arm. Vir
 “ propter oris suavitatem, pectoris candorem, ingenii comitatem, quæque inter
 “ alias virtutes præcipue eminebat φιλονεικιστων, amicorum ut nuper deliciae, ita gra-
 “ vissimus jam luctus et desiderium uxorem duxit Catharinam Barton, feminam
 “ lectissimam, ex quâ unicam suscepit filiam conjugis cognominem. Monumen-
 “ tum hoc, quod marito dilectissimo mæstissima destinaverat vidua, amborum

“ parentum optime de se meritorum memoriae, sacrari jussit superstes filia, Ho-
 “ norabilis Johannes Wallop, Honoratissimi Johannis Vicecomitis de Lymington,
 “ filii natu maximi uxor. Obierunt, ille 23 Maii, 1737, annus natus 49; illa
 “ 20 Januarii, 1739, annum agens 59.”

This, as well as the preceding monument, is by Cheere.

(33). JOHN METHUEN, Esquire, and Sir PAUL METHUEN.—In an elevated situation in the window is an handsome monument, by Rysbrack. A tablet, surmounted with an entablature, a pediment, and weeping boys on either side, appears in the front of a pyramid. The inscription informs the reader, that near it are interred the remains of John Methuen, Esquire, some time a master in Chancery, afterwards lord high chancellor of Ireland, and lastly envoy extraordinary to the King of Portugal, in which country he died, the 13th day of July, 1706, and was buried here the 17th of September, 1708.

It also perpetuates the memory of his son, Sir Paul Methuen, of Bishop's Canning, in the county of Wilts, one of his majesty's most honourable privy council, and knight of the most honourable order of the Bath, who died April 11, 1757, aged eighty-six.

(34). THOMAS KNIPE, D. D.—Beneath is an upright tablet, containing an epitaph. It is supported by Doric columns of veined marble, and their entablature, on which is an ornamented urn, with a central flame.

THOMAS KNIPE, S. T. P.
 Hujusce Ecclesiae Prebendarius,
 In claustrorum parte marmori oppositâ
 Reliquias suas jacere voluit,
 Ubi uxorem ANNAM
 Cum quinque ex eâdem liberis tumulaverat.
 In scholâ regiâ Westmonasteriensi
 Per quinquaginta annos



33 John Wetherill Esq. 34 Thos. Wetherill Esq. 35 John Wetherill Esq. 36 Thos. Wetherill Esq. 37 Martin Folke. 38 Sir R. Bingham. 39 Major R. Folke. 40 Thos. Wetherill Esq. 41 Thos. Wetherill Esq.

Promovendæ pietati bonisque literis illaboravit ;
 Per sedecim eidem Archidasculus præfuit :
 Quam provinciam
 Et egregiis doctrinæ subsdidiis instructus,
 Et indefessâ industriâ usus,
 Et humanissimâ suavitate conditus,
 Felicissimè administravit :
 Et juvenes optimis disciplinis institutos
 In utramque academiam emisit,
 Multos, qui ecclesiæ et reipublicæ
 Ornamenta jam sunt,
 Plures qui in eandem indies spem succrescunt.
 His insuper laudibus
 Cæteras qui virum bonum commendant virtutes,
 Sanctimoniam, liberalitatem,
 Comitatem, benevolentiam,
 Candorem, fidem,
 Et propensam in egenos benignitatem addiderat ;
 Firmam valetudinem propectamque ætatem
 Alienis omnino commodis impendit,
 Donec ingruenti morbo paulatim cederet,
 Quo pertinacius tandem urgente
 Pauperibus, discipulis, amicis, nepotibus, conjugibus,
 Desideratissimus obiit
 8^{vo} idus Aug. anno Domini 1711, ætat. 73.
 Marito charissimo
 Alicia, lectissima fæmina,
 Secundis illi nuptiis conjuncta,
 Hoc monumentum mæstissima posuit,
 In eodem tumulo
 Et suos aliquando cineres depositum.

(35). GEORGE STEPNEY, Esquire.—This monument is rich in materials, but tasteless in design. A bust, finely dressed, appears on a small pedestal, placed on a sarcophagus, which is supported by a larger pedestal. Two weeping boys, with handkerchiefs in their hands, are on each side of the bust, as well as two obelisks, which rise from the base, with balls on their tops. A canopy with drapery crowns the whole.

On the center of the principal pedestal and its two lateral projections, are the following inscriptions :

Here lies interred
 GEORGE STEPNEY, Esquire ;
 For his ready genius, knowledge, and learning,
 His sweetness of temper,
 Experience of the world,
 Acquaintance with great men,
 Elegance of language, style, and manners,
 The eminent stations he held,
 Was much celebrated in his own time,
 Not only in Britain, but throughout Europe,
 And will continue to be equally known
 To' posterity.
 He concluded several embassies
 With integrity, application, and readiness,
 And faithfully discharged the trust reposed in him
 By those august princes, William and Anne,
 In a manner that exceeded even their expectations of him.
 After a succession of honours,
 Which were limited to a very narrow space,
 He concluded a life, confined as to years,
 But extended in fame,
 By calmly resigning his soul to the heaven
 That awaited him.

GEORGE STEPNEY,

Descended from the honourable family of the Stepneys,

Of Pendegraft, in Pembrokeshire,

Was born at Westminster, an. Dom. 1663;

Elected into the College of St. Peter's, Westminster, 1663,

And to Trinity, in Cambridge, 1682;

Made commissioner of trade 1697.

Died at Chelsea,

And, attended by a great concourse of the nobility,

Was buried here, 1706.

GEORGE STEPNEY,

Was envoy to the

Elector of Brandenburg, anno 1692;

Emperor of Germany, anno 1693;

Elector of Saxony, anno 1694 and 1695;

Electors of	{	Mentz,	}	1696,
		Triers,		
		Cologne,		
		Palatine,		

1697;

Landgrave of Hesse,

Congress of Frankfort,

Second time to the Elector of Brandenburg, 1698;

King of Poland, 1699;

Second time to the Emperor of Germany, 1701;

States of Holland, 1706.

(36). A tablet, finely executed by Banks, in alto relievo, represents the celebrated Dr. ISAAC WATTS, seated in an attitude of contemplation: in one hand he holds a pen, and with the other points to a celestial globe; while an angel is represented as in the act of inspiration. Above is a bust, with weeping boys. On the plinth is inscribed—

“ Isaac Watts, D. D. born July 17, 1674; died November 25, 1748.”

(37). MARTIN FOLKES, Esquire.—The principal figure of this monument, which occupies the breadth of a window, does honour to the sculptors, W. Tyler and R. Ashton. It is seated, in a contemplative posture, by the side of a pedestal, his hands resting on a book: on the other side are boys making experiments. On the top is an urn, with drapery which a boy is removing. A circular tablet, in the front, bears this inscription:

“ *Memoriæ sacrum Martini Folkes, de Hillington, in comitatu Norfolciæ, armigeri; qui philosophiæ sublimioris studio, auspice Newtono, ingenium, operam vitam, feliciter dicavit; Societatis Regiæ Londini diu socius, et anno 1741 præses merito electus: sorti tandem communi placidè succubuit 28 Junii, anno 1754, ætatis 63. Hoc marmor Helena, soror unica Ricardi Benson, equitis aurati, qui Lucretia uxorem duxit Martini Folkes, filiam natu minorem, testamento suo hic erigi curavit, anno 1788.*”

(38). Sir RICHARD BINGHAM, Knight.—A plain tablet, with the family arms over it, contains this inscription:

To the glory of the Lord of Hosts.
 Here-under resteth Sir RICHARD BINGHAM, Knight,
 Of the ancient family of the Bingham,
 Of Bingham Melcomb, in the county of Dorset,
 Who, from his youth, was trained up in military affairs,
 And served, in the time of Queen Mary, at St. Quintin's,
 And in Britain in the time of Queen Elizabeth;
 At Leith, in Scotland,
 In the Western Isles of Scotland;
 In the Isle of Candi, under the Venetians,
 At Cabo Chrio,
 And the famous battle of Lepanto against the Turk;
 In the civil wars of France
 In the Netherlands,

And at Smerwick,
 Where the Romans and Irish were vanquished.
 After he was made governor of Connaught,
 Where he overthrew the Irish Scots,
 Expelled the traitorous O'Rourke,
 Suppressed divers rebellions,
 And that with small charges to her majesty,
 Maintaining that province in a flourishing estate
 For the space of thirteen years.
 Finally, for his good service,
 He was made marshal of Ireland,
 And general of Leinster;
 When, at Dublin, in an assured faith in Christ,
 He ended this transitory life,
 The 19th of January, anno Domini 1598,
 Ætat. 70.
 This was done by Sir John Bingley, Knight,
 Some time his servant.

(39). Major RICHARD CREED.—An oval tablet, enriched with military trophies, contains the following record of this brave man:

To the memory of
 The Honoured RICHARD CREED,
 Who attended his Majesty King William the Third in all his wars, every where signalizing himself, and never more himself than when he looked an enemy in the face. At the glorious battle of Blenheim, 1704, he commanded those squadrons that began the attack: in two several charges he remained unhurt; but in the third, after many wounds received, still valiantly fighting, he was shot through the head. His dead body was brought off by his brother, at the hazard of his own life, and buried there.

To his memory,
 His sorrowful mother erects this monument, placing it near another, which her son, when living, used to look upon with pleasure, for the worthy mention it makes of that

great man, Edward Earl of Sandwich, to whom he had the honour to be related, and
 whose heroic virtues he was ambitious to imitate.

He was the son of John Creed, of Oundle, Esquire, and Elizabeth his wife, only
 daughter of Sir Gilbert Pickering, Baronet, of Tichmarsh, in the county of
 Northampton.

(40). GEORGE CHURCHILL, Esquire.—The only merit of this large, tasteless monument, is the regularity of its design, and that part answers to part. An urn, with the heads of two cherubs, nestling at the foot of it, rises from a sarcophagus, which is supported by a pedestal. It stands beneath an arch, springing from two plain empannelled pilasters, whose entablature bears a small pedimented tablet, containing the family arms, surmounted by the crest: on either side of the base, two winged boys stand in sepulchral attitudes, with a pyramid rising behind each of them. The inscription covers the surface of the pedestal:

P. S. E.

GEORGIUS CHURCHILL,

Winstonii equitis aurati, ex agro Dorcestriensi,

Filius natu secundus;

Invictissimi Ducis Marlburii

Frater non indignus.

A primâ juventute militiæ nomen dedit

Et sub Regibus Carolo et Jacobo

Terra marique

Multa cum laude meruit.

Serenissimo Principi Georgio de Daniâ

Per viginti plus annos a cubiculis

Fide, obsequio, moribus,

Gratum se reddidit et carum.

Regnante Gulielmo

Quo die classis Gallica ab Anglis

Ad oras Neustriæ fugata et combusta est,

(Die semper memorabili)

Eo animi vigore et fortitudine pugnavit

Quo ducem Anglum decuit.

Mox ab eodem rege

Æquissimo meritorum judice,

Unus è Commissarijs Admiralliæ constitutus,

Res maritimas quarum erat peritissimus

Curavit diu et ornavit.

Sub felicissimo demum Annæ imperio,

Instaurato iterum bello contra Gallos,

Infestissimos hostes Britanni nominis,

Ex admirallis unus,

Et Celsissimo Principi Daniæ,

Magno totius Britanniae admirallo,

Factus è consilijs,

Curarum omnium et laborum particeps

Domino suo

Fælicissimam navabat operam :

Donec fractæ Gallorum vires

Toto mari cesserant.

Inde principis optimi lateri adhærens,

Ad extremum usque diem,

Omnia Grati pijque animi officia

Persolvit.

Laboribus tandem et morbis confectus

Inter amplexus et lacrymas

Amicorum, clientium, et servorum,

Quos, humanus, officiosus, liberalis,

Gratos, devinctos, et fideles habuit,

Pius, tranquillus, animosus, cœlebs,

Obijt VIII. Maij, MDCCX.

Ætat. LVIII.

(41). Captain WILLIAM JULIUS.—A tablet of white marble, in the form of a lozenge, with the family arms at the top, a scull at the bottom, and cherubim's heads and scroll work on the sides, mentions nothing more than that, “ Near this
“ place lieth the body of Captain WILLIAM JULIUS, late commander of his ma-
“ jesty's ship the Colchester, who departed this life the 3d of October, 1698, aged
“ thirty-three years.”

(42). General STRODE.—A tablet of fine marble, decorated with military trophies, bears this honourable testimony to the character of the officer whose name it bears :

“ Near this place lie the remains of William Strode, Esquire, lieutenant-
“ general of his majesty's forces, and colonel of the 62d regiment of foot, who
“ departed this life January 14, 1776, in the seventy-eighth year of his age.

“ He constantly attended his duty both at home and abroad during a course
“ of sixty years service. He was also a strenuous asserter of both civil and reli-
“ gious liberty, as established at the glorious revolution by King William.

“ Military reader ! go thou and do likewise.”

(43). Admiral HARRISON.—Over the door of the cloisters are three large quatrefoils in circles, which are filled with white marble, and contain the following inscription :

“ Near lies buried Rear-Admiral John Harrison, son of Captain Robert
“ Harrison, who educated him from his infancy in the navy, having himself
“ served in it forty years. He was captain of the *Namur*, the ship of Admiral
“ Sir George Pocock, in several successful engagements with the French fleet
“ commanded by Monsieur D'Aché, in one of which he was wounded. He con-
“ ducted, under the same British admiral, the armament against the Havannah,
“ and brought the fleet and treasure safe to England. In consequence of excessive
“ fatigue, soon after his return he lost the use of one side by a paralytic stroke,
“ and remained helpless twenty-eight years. He was firm in action, prudent in



13 Rear Adm^l John Harrison
14 Sophia Fairholm.

15 M^{rs} Ann Wemyss.
16 W^m Dalrymple.

17 WINDOW & ENTRANCE to the CLOISTER.

17 Sir J. Burland Knt.
18 Sir Claudesly Shovel

19 W^m ag^r Esq^r

“ conduct, polished in society, generous and humane in a profession and upon
 “ an element where human virtue is of the most rigid kind, and human nature
 “ is the most severely tried; his modesty was equal to his virtues. He died the
 “ 15th of October, 1791, aged sixty-nine years.”

Above and beneath the inscription are these pious sentences, allusive to his profession :

Deus portus meus et refugium.

Deus monstravit miracula sua in profundis.

(44). Mrs. ANN WEMYSS.—A small oval tablet, with a festoon of foliage falling from the coat of arms above it, is thus inscribed :

“ Near these steps lies the body of Mrs. Ann Wemyss, daughter of Dr.
 “ Lodowick Wemyss, some time prebendary of this cathedral, and of Mrs. Jane
 “ Bargrave his wife. She departed this life December 19, 1698, in her sixty-
 “ seventh year.”

(45). SOPHIA FAIRHOLM, Marchioness of Anandale.—A neat, unassuming marble, designed by Gibbs, consisting of a plain sarcophagus on a lofty pedestal, the whole surmounted by a pediment with the family arms, displays a very high character of the lady to whose memory it was erected.

“ Sacred to the eternal memory of the most rare matron, the Lady Sophia
 “ Fairholm, Marchioness of Anandale, born in Scotland, whose accomplished
 “ mind and elegance of manners contended for preference with her admirable and
 “ beautiful form. As a wife and a mother she deserved all praise, and in the
 “ government of her domestic affairs she manifested a conduct equal to every
 “ branch of that important duty. Thus adorned with so many and such rare
 “ virtues, she finished a life admired by all by a death as universally lamented.
 “ This monument, as a token of duty and gratitude, is erected by her afflicted
 “ son, James Johnstone, her eldest son, Marquis of Anandale. She died De-
 “ cember 13, anno Domini 1716, aged forty-nine.”

“ Here also, by the direction of the marquis, are buried the reliques of the
 “ Lord William Johnstone, his dear brother, second son of the marchioness,
 “ who died December 24, 1741, aged twenty-six years.”

(46). WILLIAM DALRYMPLE.—A tablet, with no other decoration than the arms of the family, presents this inscription:

“ To the memory of William Dalrymple, midshipman, eldest son of Sir John
 “ Dalrymple, Baronet, one of the barons of the Exchequer in Scotland, and
 “ of Elizabeth Hamilton Macgill, representative of the Viscounts of Oxford;
 “ who, though heir of ample estates, preferred, to a life of indolence and
 “ pleasure, the toilsome and perilous profession of a seaman, when his country
 “ was in danger. At the age of eighteen he was killed, off the coast of Virginia,
 “ in a desperate engagement, in which Captain Salter, in the Santa Margareta,
 “ took the Amazone, a French ship of superior force, almost in sight of the
 “ enemy’s fleet; receiving in the public dispatches of his skilful and generous
 “ commander, the honourable testimony, that ‘ he was a worthy and deserving
 “ youth, who, had he lived, would have been an ornament to his profession;’
 “ and leaving to his once happy parents, in whose fond eyes he appeared to pro-
 “ mise whatever could be expected from genius, spirit, and the best gift of God,
 “ a kind and melting heart, the endearing remembrance of his virtues.

“ Father of all! grant to the prayers of a father and mother, that their
 “ surviving children may inherit the qualities of such a brother, and that
 “ there may never be wanting to the British youth the spirit to pursue that line
 “ of public honour which he marked out for himself and them. Obiit July
 “ 29, 1782.”

(47). Sir JOHN BURLAND, Knight, LL.D.—On a pyramid of black marble is a medallion containing a profile, and a very correct resemblance of this eminent lawyer, upright magistrate, and excellent man. It is decorated with a caduceus and a pair of scales, the emblems of those qualities for which he was distinguished.

“ Near this place are deposited the remains of the Honourable Sir John
 “ Burland, Knight, LL.D. one of the barons of his majesty’s Court of Exche-
 “ quer. As a man, valued and beloved; as a judge, honoured and revered. He
 “ died suddenly on the 29th February, 1776, aged fifty-one years, having left one
 “ son by his lady, Letitia, the only daughter of William Berkeley Portman,
 “ Esquire, of Orchard Portman and Pylle, in the county of Somerset, and Ann
 “ his wife, only daughter of Sir Edward Seymour, of Maiden Bradley, in the
 “ county of Wilts, Baronet, formerly speaker of the House of Commons.”

(48). Sir CLOUDESLEY SHOVELL, Knight. — “ This monument,” says Mr. Addison, “ has very often given me great offence. Instead of the brave, rough
 “ English admiral, which was the distinguishing character of that plain, gallant
 “ man, he is represented on his tomb by the figure of a beau, dressed in a long
 “ periwig, and reposing himself upon velvet cushions under a canopy of state*.”
 But though the general censure is just, the description is altogether incorrect. The dress of a beau, in the time of Addison, would have been a figure in a laced long-flapped coat, &c. silk stockings rolled over the knees, a laced cravat, square-toed shoes, with very small buckles, and a vast wig, of enormous flow, covering the entire shoulders, which is the only part of his attire that justifies the critic’s remark; the rest of his dress carries back the idea of beauism to the splendour of Imperial Rome. Sir Cloudesley is in the full armour of a Roman general, with a mantle fastened by a fibula on his right shoulder, and wrapped round his legs, though one foot is visible, and, to complete the costume, has a sandal on it. The general design of the tomb is well conceived, and, though indifferently executed, might have given effect to a more correct effigy. On the base is represented the shipwreck in which the admiral perished, with naval trophies.

“ The inscription,” says Mr. Addison, “ is answerable to the monument; for
 “ instead of celebrating the many remarkable actions he had performed in the

* *Spectator*, No. 26.

“ service of his country, it acquaints us only with the manner of his death, in
 “ which it was impossible for him to reap any honour.”

“ Sir Cloudesley Shovell, Knight, rear-admiral of Great Britain, and admiral
 “ and commander-in-chief of the fleet, the just reward of his long and faithful
 “ services. He was deservedly beloved by his country, and esteemed, though
 “ dreaded by the enemy, who had often experienced his conduct and courage.
 “ Being shipwrecked on the rocks of Scilly in his voyage from Toulon, October
 “ 22, 1707, at night, in the fifty-seventh year of his age; his fate was lamented
 “ by all, but especially by the seafaring part of the nation, to whom he was a
 “ generous patron and a worthy example. His body was flung on the shore, and
 “ buried with others in the sand; but being soon after taken up, was placed under
 “ this monument, which his royal mistress caused to be erected, to commemorate
 “ his steady loyalty and extraordinary virtues.”

(49). WILLIAM WRAGG, Esquire.—A pyramid of beautiful marble, with a weeping female figure leaning on a small sarcophagus, on which a shipwreck is represented, forms the whole of this interesting memorial. The inscription is on a tablet beneath it.

“ Sacred to the memory of William Wragg, Esquire, of South Carolina,
 “ who, when the American colonies revolted from Great Britain, inflexibly main-
 “ tained his loyalty to the person and government of his sovereign; and was,
 “ therefore, compelled to leave his distressed family and ample fortune. In his
 “ passage to England, by the way of Amsterdam, he was unfortunately ship-
 “ wrecked and drowned on the coast of Holland, the 3d day of September, 1777.
 “ In him, strong natural parts and the love of justice and humanity, improved
 “ by education, formed the valuable character of a good man; and left those who
 “ survived him to deplore the loss of a most tender husband, affectionate parent,
 “ kind master, and warm friend. His surviving, afflicted sister, in England,
 “ caused this monument to be erected 1779.”



50. Tho: Thynn Esq: 51. Tho: Owen Esq: 52. Dame Grace Gethin. 53. Eliz. & Judith Preke. 54. Sir Tho: Richardson. 55. Gen: de Paoli
 SOUTH AISLE. 56. Ja: Kendall Esq: 57. W: Thynn Esq:

(50). THOMAS THYNN, Esquire. — This monument, with some apparent defects, has a considerable claim to admiration; the languid dying posture of the principal figure is finely expressed, the boy at his feet is beautifully sculptured, and the story of the assassination is well represented. The original inscription, which was intended to be inscribed on the tablet, and to which both the figures are pointing, was, for political or party reasons, prohibited. The mere circumstance of the murder is alone recorded.

“ Thomas Thynn, of Longleate, in the county of Wilts, Esquire, who was
“ barbarously murdered on Sunday the 12th of February, 1632.”

(51). THOMAS OWEN, Esquire. — Two lateral columns of the Corinthian order, rising from a large base, support their entablature; beneath which there is an arch forming a shallow niche, where a figure of a judge in his robes, and of no mean statuary, reposes in the attitude of reclining on his arm. The tablet above records, that he was the son of Richard Owen, by Mary, daughter and heiress of Thomas Osley, of Shropshire, Esquire; that from his youth he had applied himself to the study of the laws, and was first made serjeant *temp.* to Queen Elizabeth, and afterwards a justice of the Common Pleas. He died December 21, 1593.

(52). Dame GRACE GETHIN. — A female figure on her knees, supported by angels in the attitude of directing her devotions to their right object, represents the character of the lady, to perpetuate whose piety this memorial was erected. It has also an architectural decoration of two columns resting on brackets, which support an open pediment. In the center is an urn, and on the angles are two reclining figures. A tablet relates, that this lady was married to Sir Richard Gethin Grot, in Ireland, was famed for exemplary piety, and wrote a book of devotion, which Mr. Congrave complimented in a poem addressed to her. She died October 11, 1697, aged twenty-one.

(53). ELIZABETH and JUDITH FREKE.—This is also a mural monument. Two columns, supporting a pediment, inclose the tablet which displays the inscription. On the outside of the columns are two pedestals resting on a prolonged plinth, whose fronts present in relief the busts of these ladies. On the face of the monument there is a long inscription, which informs the reader, that they were the daughters of Ralph Freke, of Hannington, in the county of Wilts, Esquire; that Elizabeth was married to Percy Freke, of West Belney, in the county of Norfolk, and died April 7, 1714, aged sixty-nine; that Judith married Robert Austin, of Tenterden, in Kent, and died May 19, 1716, aged sixty-four; and that they were both bright examples to their sex, the best of daughters, the best of wives, and the best of mothers.

(54). Sir THOMAS RICHARDSON, Knight.—Over a sarcophagus, resting on a large pedestal in a circular niche, is a bust in bronze, in the robes of a judge, with the collar of S.S.; and the inscription states, that he was speaker of the House of Commons in the twenty-first and twenty-second years of James I. chief justice of the Common Pleas, and lastly, advanced to be lord chief justice of England by Charles I. He died in 1634, in the sixty-sixth year of his age.

(55). PASQUALE DE PAOLI.—A marble bust, over a plain tablet, containing an inscription, forms the memorial of this memorable person. It is a perfect resemblance of him; but the natural dignity of his appearance is very much depreciated by the high cape of the fashionable frock in which the sculptor chose to habiliment him. The highest degree of military uniform was the obvious costume.

“ To the memory of Pasquale de Paoli, one of the most eminent and most
 “ illustrious characters of the age in which he lived. He was born at Roslino, in
 “ Corsica, April 5, 1725; was unanimously chosen, at the age of thirty, supreme
 “ head of that island; and died in this metropolis, February 5, 1807, aged eighty-
 “ two years. The early and better part of his life he devoted to the cause of

“ liberty, nobly maintaining it against the usurpation of Genoese and French
 “ tyranny, by his many splendid achievements, his useful and benevolent insti-
 “ tutions, his patriotic and public zeal manifested upon every occasion. He,
 “ amongst the few who merited so glorious a title, most justly deserves to be
 “ hailed the father of his country. Being obliged, by the superior force of his
 “ enemies, to retire from Corsica, he sought refuge in this land of liberty; and
 “ was here most graciously received, amidst the general applause of a magna-
 “ nimous nation, into the protection of his Majesty King George III. by whose
 “ fostering hand and munificence he not only obtained a safe and honourable
 “ asylum, but was enabled, during the remainder of his days, to enjoy the society
 “ of his friends and faithful followers in affluent and dignified retirement. He
 “ expressed to the last moment of his life the most grateful sense of his majesty’s
 “ paternal goodness towards him, praying for the preservation of his most sacred
 “ person, and the prosperity of his dominions.”

(56). JAMES KENDALL, Esquire.—An oval, ornamented shield, affixed to a pillar, contains this inscription:

“ Near this place lieth the body of James Kendall, Esquire. He was first
 “ chosen a member of parliament in the year 1684, and served in several
 “ successive parliaments. He was five years governor of Barbadoes; and soon
 “ after his return to England, was appointed, by his Majesty King William, one
 “ of the commissioners for executing the office of lord high admiral. Some years
 “ before his death he retired from all public business, excepting his attendance
 “ in parliament. He died at Casehalton, in Surry, the 10th day of July, 1708,
 “ in the sixty-first year of his age.

(57). WILLIAM THYNNE, Esquire.—On an ancient tomb of marble and alabaster gilt lies the full-length figure of a person in armour, which represents

William Thynne, of Botteville, Esquire. “ He was a polite gentleman, a great
 “ traveller, and a brave soldier in the reign of King Henry VIII. by which prince
 “ he was, in the year 1546, made receiver of the Marches. The latter part of his
 “ life was spent in retirement and devotion in this church, whither he constantly
 “ repaired morning and evening. He was the brother of Sir John Thynne,
 “ secretary to the Duke of Somerset, who was the ancestor of the Thynnes of
 “ Longleat, in the county of Wilts.” The epitaph adds, that “ he fought against
 “ the Scots at Musselborough with undaunted courage; and, at length, enfeebled
 “ with age, he went to sleep in the Lord, 14th day of March, 1584. John
 “ Chamberlain, of Prestbury, Esquire, to his most dear kinsman erected this
 “ monument.—Christ is my life, death is my gain, Phil. i. The day of death is
 “ the birth-day of eternal life.”

(58). Dr. STEPHEN HALES.—Two figures, in alto-relievo, representing, but not very distinctly, Religion and Botany holding a medallion of Dr. Hales before a pyramid. The winds are displayed on a globe, allusive to his invention of ventilators. He was a man of great merit, a philosopher of distinguished character, and refused to quit the pursuits of science, and the duties of a parochial priest in a small village, to wealth, station, and dignity. He was particularly favoured by Frederick Prince of Wales and his august consort, to whom he was chaplain, and who caused this monument to be erected to his memory. Wilton is the sculptor, and it bears the following inscription :

STEPHANO HALES, S. T. P.

Augusta Georgii Tertii Regis optimi mater

P.

Quæ viventem, ut sibi in sacris ministraret, elegit,

Mortuum prid. non. Jan. 1761,

Octogesimum quartum agentem annum,

Hoc marmore ornavit.



- | | | | | | | | | | | | |
|----|-------------------------------|----|--------------------|----|----------------------|----|---------------------------------|----|------------------|----|----------------|
| 58 | Step ^s Hales, D.D. | 59 | B. Wetenhall, M.D. | 60 | S. J. Pringle, Bart. | 61 | S. Rob ^t Taylor, Kn. | 62 | J. Ernest Grebe. | 63 | David Garrick. |
| 64 | Wm. Outram, D.D. | 65 | J. S. Barry, D.D. | 66 | Thos. Triplett, D.D. | 67 | S. Rich ^d Coxe. | 68 | J. C. Casanbon. | 69 | Wm. Casanbon. |
- WEST SIDE OF POETS' CORNER.

Halesi ad tumulum, nitido quem surgere saxo
 Augusta, et meritum jussit habere decus,
 Et pietas, et cana fides, et maxima virtus,
 Perpetuas fundant, sacra cohors, lacrymas :
 At supra extinctum sapientia, dia propheta,
 Prædicat, Ille hominum doctus adesse malis,
 Ille, opera indagare Dei : nec sera vetustas
 Laudem, Halese, tuam nec titulos minuet.
 Anglia te primis insertum jactat alumnis,
 Anglia, Newtono, terra superba, suo.

(59). EDWARD WETENHALL, M.D.—An upright tablet, with suitable decorations, represents the person to whose memory it was erected, as a physician of great eminence, son of Dr. Edward Wetenhall, who was successively Bishop of Cork, and Kildare and Ross, in the kingdom of Ireland.

(60). Sir JOHN PRINGLE, Baronet.—On a pyramid of grey marble, within a festooned curtain, is a medallion of this eminent physician, with emblematical accompaniments. It was executed by Nollekens.

“ Sacred to the memory of Sir John Pringle, Baronet, who was, at an early
 “ period of life, professor of moral philosophy in the university of Edinburgh ;
 “ afterwards physician to the army, the Princess of Wales, the Queen and
 “ King George III.; president of the Royal Society, member of the Royal
 “ Academy of Sciences at Paris, &c. &c. His medical and philosophical know-
 “ ledge, his inviolable integrity, and truly christian virtues, rendered him an
 “ honour to his age and country. He was born in Scotland, in April, 1707, and
 “ died in London, in January, 1782.”

(61). Sir ROBERT TAYLOR, Knight.—A tablet of variegated marble fills the outlines of an arch, with a pedestal and urn inlaid with oak leaves, festoons, and flowers. It is erected to the memory of Sir Robert Taylor, Knight, whose works

entitle him to a distinguished rank in the first class of British architects. He was eminently useful to the public as an active and impartial magistrate. He rendered himself deservedly dear to his family and friends by the uniform exercise of every social and domestic virtue. He died on the 26th day of September, 1788, aged seventy years.

(62). JOHN ERNEST GRABE.—This monument was erected by Robert Harley, Earl of Oxford and Mortimer. It is a curious conceit. A figure, large as life, is sitting, and not apparently in a very secure situation, on a sarcophagus, as if contemplating the transitory state of life, and the certain end of all things. This learned man, who was born at Königsberg, in Prussia, was profoundly skilled in Oriental erudition, and particularly patronized by the Earl of Oxford. In honour of his great learning, the degree of doctor in divinity was conferred on him by the university of Oxford. He died November 3, 1711, aged forty-six, and was interred at Pancras, near London.

(63). DAVID GARRICK.—This monument was erected in 1797, as a tribute of private friendship, eighteen years after his death, to the memory of this consummate and unrivalled actor, of whose perfections no idea can be entertained, but by those who are old enough to remember the display of them. The background is composed of dove-coloured marble, and the figure of Garrick appears in the act of throwing aside a curtain and discovering the medallion of Shakspeare, allusive of his dramatic illustration of them. Tragedy and Comedy are seated beneath, with their respective attributes, and complete the design, which is happily conceived; but the sculptor, who originated the thought, did not live to execute it. The epitaph appears in a space between the tragic and comic Muses.

To the memory of

DAVID GARRICK,

Who died in the year 1779, at the age of sixty-three.

To paint fair Nature, by divine command,
 Her magic pencil in his glowing hand,
 A Shakspeare rose ; then, to expand his fame,
 Wide o'er this breathing world a Garrick came.
 Though sunk in death, the forms the poet drew
 The actor's genius bade them breathe anew.
 Though like the bard himself in night they lay,
 Immortal Garrick call'd them back to day.
 And till eternity, with power sublime,
 Shall mark the mortal hour of hoary Time,
 Shakspeare and Garrick like twin stars shall shine,
 And earth irradiate with a beam divine.

This monument, the tribute of a friend, was erected in 1797.

This transcendent genius was buried at the foot of Shakspeare's monument, with all the splendour of funeral magnificence; persons the most distinguished for rank, learning, and virtue, assisting at the ceremony: nor should it pass unnoticed, that some unknown enthusiast cast a volume of Shakspeare into the grave, as the last mark of grateful sensibility to this wonderful man, ere the mould was heaped upon all that remained of him.

(64). WILLIAM OUTRAM, D.D.—This plain monument, surmounted by an urn, gives an ample description of the reverend and learned divine to whose memory it has been erected. He was born in Derbyshire, was fellow of Trinity and Christ Church Colleges, in Cambridge, a prebendary of this church, and arch-deacon of Leicester. He is described as a profound divine, a nervous and accurate writer, an excellent and constant preacher, first in Lincolnshire, afterwards at London, and lastly at St. Margaret's, Westminster, where he concluded his useful life beloved and respected. He suffered from a painful disorder, the effect of his studious labours, and ended his days, with the utmost serenity and

composure of mind, on the 23d day of August, 1679, having completed his fifty-fourth year.

An inscription on the pedestal relates, that, after a long and religious course of life, and forty-two years of widowhood, Jane, the wife of Dr. William Outram, who, by her piety to God, sincerity to her friends, and charity to the poor, had rendered herself dear to many, and was an object of admiration to all who knew her, died October 4, 1741.

(65). ISAAC BARROW.—A fine bust of this great man appears on the top of an ornamented tablet, which contains this inscription:

ISAACUS BARROW,

S.T.P. Regi Carolo II. A sacris.

Vir prope divinus et vere magnus si quid magni habent

Pietas, probitas, fides, summa eruditio, par modestia,

Mores sanctissimi undequaque et suavissimi.

Geometriæ professor Londini Greshamiensis,

Græcæ linguæ et matheseos apud Cantabrigienses suos

Cathedras omnes, ecclesiam, gentem ornavit,

Collegium S. S. Trinitatis præses illustravit,

Jactis bibliothecæ vere regiæ fundamentis auxit.

Opes, honores, et universum vitæ ambitum,

Ad majora natus non contempsit, sed reliquit seculo.

Deum quem à teneris coluit quem a primis imitatus est

Paucissimis egendo, benefaciendo quam plurimis

Etiam posteris quibus vel mortuus concionari non desinit.

Cætera et pæne majora ex scriptis peti possunt.

Abi lector et æmulare.

Obijt IV. die May. an. Dom. MDCLXVII. ætat. suæ XLVII.

Monumentum hoc amici posuere*.

* Archbishop Tillotson wrote the life of this celebrated person, which is prefixed to his works.

(66). THOMAS TRIPLET, D.D.—An handsome, upright tablet, crowned with a divided pediment and an urn in the interval, commemorates this eminent divine.

He was born near Oxford, and educated in the college of Christ Church in that university, where he was esteemed for his brilliant talents, his Greek literature, and poetical taste. In the year 1645, he was made prebend of Preston in the church of Sarum, and had likewise a benefice, which being sequestered in the rebellion, he taught school at Dublin, where he resided when his sovereign King Charles suffered on the scaffold. He afterwards removed to Hayes, in Middlesex, where he taught till the Restoration, at which time he was advanced to a prebend in this church, and of Fenton in the cathedral of York.

After having distinguished himself through a
 Long life of seventy years,
 By his devotion and piety,
 Uncommon knowledge and attainments,
 Munificence to men of learning, and charity to the poor ;
 And having, by the innocent cheerfulness of his conversation, rendered himself
 Dear to all who knew him,
 He passed from this life to a better July 18,
 1670.

(67). Sir RICHARD COXE, Knight.—On a tablet of white marble, decorated with an helmet and plume of feathers, a long inscription represents this gentleman, who was taster* to Queen Elizabeth and King James I. (to the latter of whom he was also steward of the household), as a man of approved diligence and fidelity, and whose character was adorned with every christian virtue. He was third son of Thomas Coxe, of Beymonds, in Herefordshire, and died unmarried, in the sixty-ninth year of his age, December 13, 1627: nor should it be omitted, for the

* This useless officer, whose duty it was to taste of all the dishes served at the royal table, originally, without doubt, to detect poison, was suppressed on his present Majesty's accession to the throne.

kind heart delights in such acts of kindness, that John Coxe, of Beymonds, Esquire, his second brother and heir, as a memorial of his affection, erected this monument.

(68). ISAAC CASAUBON.—This unassuming marble was erected by Thomas Moreton, Bishop of Durham, in honour of one of the most profound scholars and sagacious critics of the age in which he lived. He was born at Geneva, 1559. He married a daughter of Henry Stephens, the learned printer, by whom he had twenty children. He was inflexible in maintaining the principles of the Protestant religion, and was appointed by Henry IV. keeper of the royal library at Paris; he was greatly favoured and protected by that monarch. On the death of his royal master, he removed to England, where James I. settled upon him a considerable pension, and gave him prebends in the respective churches of Westminster and Canterbury. He died in 1614, aged fifty-five, and his remains were interred in this church.

ISAAC CASAUBON.

O doctiorum quicquid est assurgite,

Hinc tam colendo nomini,

Quem Gallia reip. literariæ bono peperit. Henricus IV. Francorum rex invictissimus Lutetiam literis suis evocatum bibliothecæ suæ præfecit, charumque deinceps dum vixit habuit. Eoque terris crepto Jacobus Mag. Brit. monarcha regum doctissimus doctis indulgentiss. in Angliam accivit. Munifice fovit posteritasque ob doctrinam æternum mirabiter, H. S. E. invidia major. Obiit ætern. in Christo vitam anhelans Kal. Jul. 1614, æt. 55.

Viro optimo immortalitate digniss. TH. MORTONUS, Ep. Dunelm. jucundissimæ quoad frui licuit consuetudinis inemor. P. R. S. P. C. V. 1634. Qui nosse vult Casaubonum, non saxa, sed chartas legat, superfuturas marmori, et profituras posteris.

(69). WILLIAM CAMDEN.—A pedestal supports a clumsy bust of this celebrated historian of British antiquities. He is represented in the dress of his time, with his left hand holding a book, and his gloves in the right.

He was the son of Sampson Camden, citizen and painter-stainer of London; was born in the Old Bailey, May 2, 1551; and received his education at Christ's Hospital and St. Paul's School. In 1566 he was sent to Magdalen College, in Oxford, as a chorister, from whence he removed to Broadgate Hall, now Pembroke College; and, in 1573, took his degree of bachelor of arts in that university. There his literary character and estimable qualities introduced him to the notice, gained him the favour, and secured to him the friendship of Dr. Goodman, dean of this church, who encouraged him in his antiquarian pursuits, and by whom he was appointed, in 1575, second master of Westminster School. In 1586, he published, in Latin, *The History of the Ancient Inhabitants of Britain*, their origin, manners, and laws; a third edition of which work appeared in 1590, at which time he was presented to the prebend of Ilfracomb in the church of Salisbury, but without having taken holy orders, and he retained it till his death. In March 1593, he became head master of Westminster School; and, in 1596, he was made Richmond herald, and immediately after Clarencieux king at arms. In the year 1600, he published his *Catalogue of the Monuments in Westminster Abbey*, and a new impression of his *Britannia*. In 1603, he published a collection of our ancient historians in Latin; and, in the year following, appeared his *Remains concerning Britain*, in quarto. In 1615, he printed his *Annals of Queen Elizabeth*. He died at Chiselhurst, in Kent, on Sunday the 9th of November, 1623, aged seventy-four, from whence he was carried to his house in Westminster, and, after laying in state for some days, he was brought to this church, where he was interred with great solemnity, the heralds and many of the nobility assisting at the ceremonial, and his funeral sermon was preached by Dr. Sutton, prebend of Westminster. He founded an history professorship at Oxford, and bequeathed his books and papers to Sir Robert Cotton.

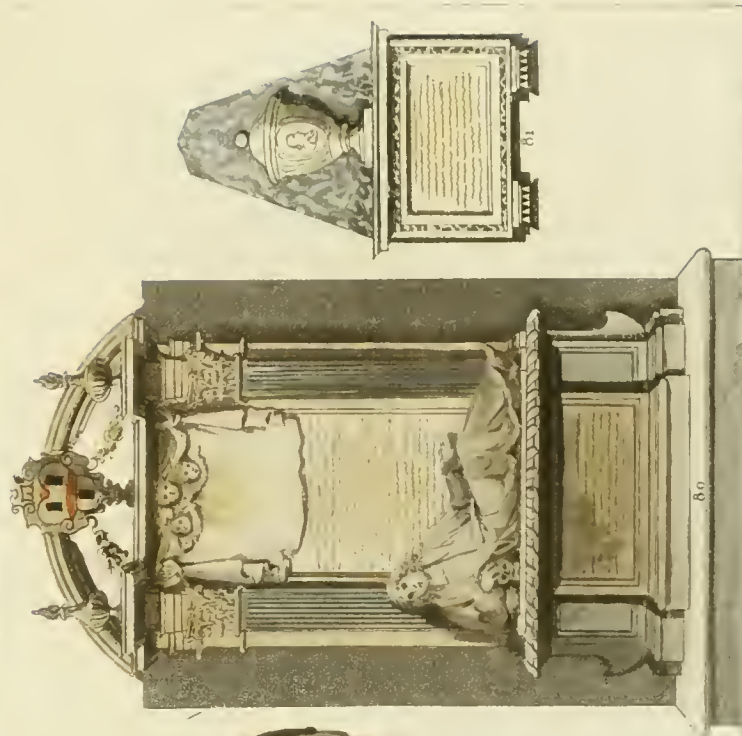
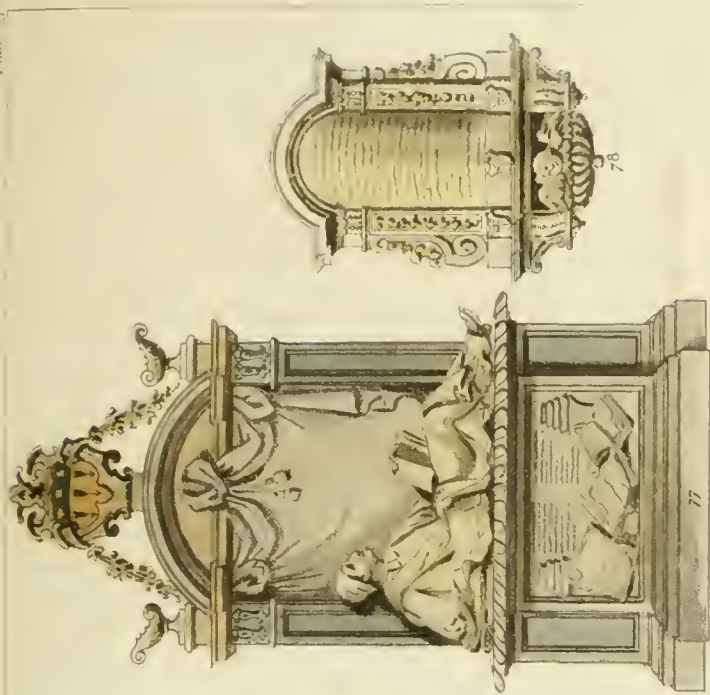
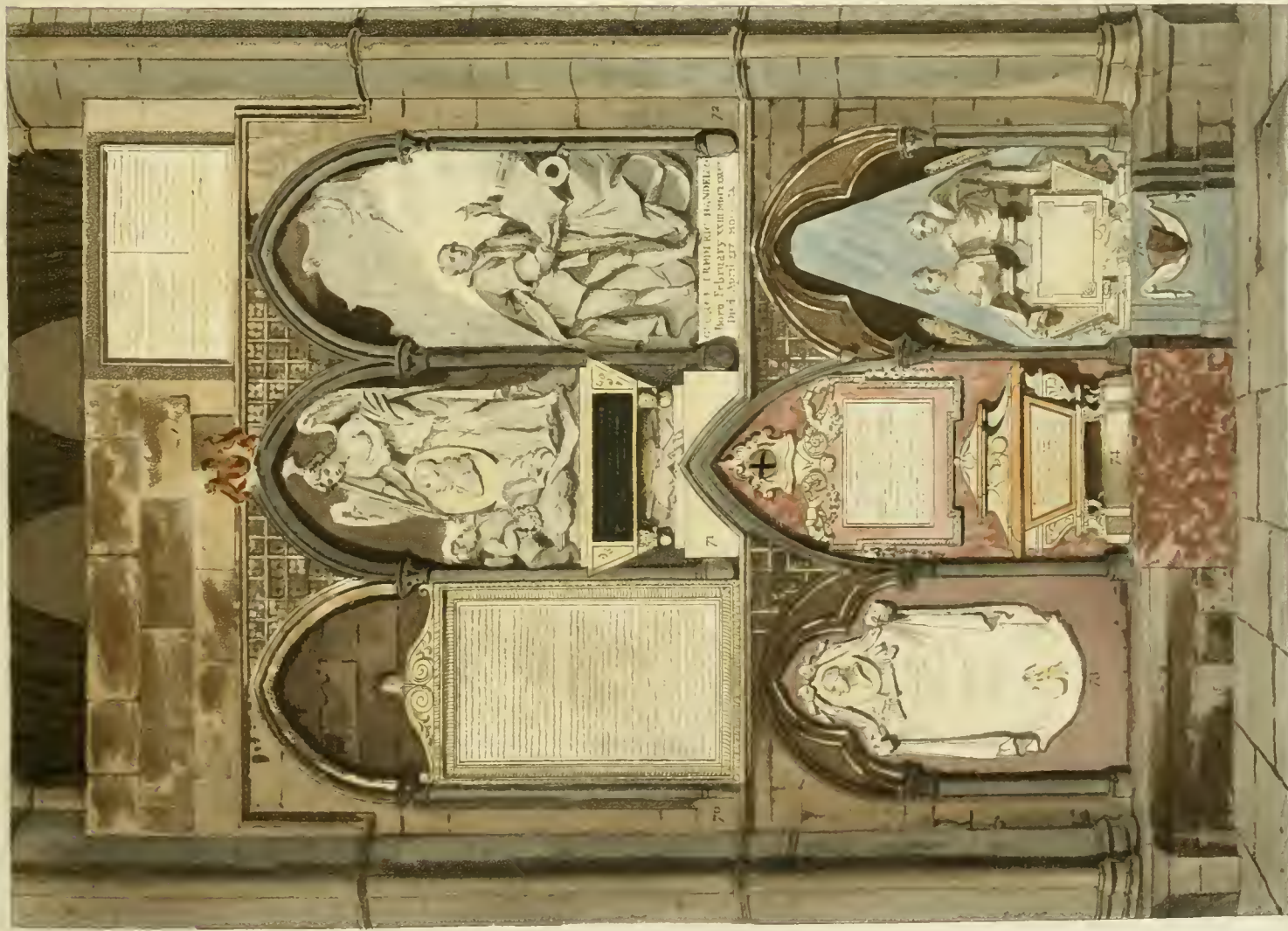
This monument, which had become very much defaced, was repaired, and iron rails were placed before it, at the expence of the university of Oxford. The pedestal bears the following inscription :

Qui fide antiquâ et operâ assiduâ
 Britannicam antiquitatem
 Indagavit.
 Simplicitatem innatam honestis
 Studiis excoluit,
 Animi solertiam candore illustravit,
 GULIELMUS CAMDENUS ab Elizabetha R.
 Ad regis armorum,
 Clarentio titulo, dignitatem
 Evocatus.
 Hic spe certâ resurgendi in Christo S. E.
 Obiit anno Domini 1623, 9 Novembris,
 Ætatis suæ 74.

(70) MARY HOPE.—A tablet is placed on the upper part of the wall to the memory of this lady, who died at Brockhall, on the 25th of June, 1767, aged twenty-five, and whose remains lie in the neighbouring church at Norton.

“ This stone, an unavailing tribute of affliction, is by her husband erected
 “ and inscribed. She was the only daughter of Eliab Breton, of Forty Hall,
 “ Middlesex, Esquire, and was married to John Hope, of London, merchant, to
 “ whom she left three infant sons, Charles, John, and William.”

Tho' low in earth, her beauteous form decay'd,
 My faithful wife, my lov'd Maria's laid ;
 In sad remembrance the afflicted raise
 No pompous tomb, inscrib'd with venal praise.
 To statesmen, warriors, and to kings belong
 The trophied sculpture and the poet's song :



And these the proud expiring often claim,
 Their wealth bequeathing to record their name;
 But humble virtue, stealing to the dust,
 Heeds not our lays or monumental bust.
 To name her virtues ill befits my grief;
 What was my bliss, can now give no relief!
 A husband mourns! the rest let friendship tell;
 Fame, spread her worth—a husband knew it well.

(71). Sir ARCHIBALD CAMPBELL, Knight of the Bath.—Over a sarcophagus is the figure of Fame bearing a medallion, with a winged boy holding a wreath and an expiring torch. Wilton was the sculptor.

“ Sacred to the memory of Major-General Sir Archibald Campbell, Knight
 “ of the Bath, M. P. colonel of the 74th Highland regiment of foot, hereditary
 “ usher of the white rod of Scotland, late governor of Jamaica, governor of fort
 “ St. George, and commander-in-chief of the forces on the coast of Coromandel,
 “ in the East Indies. He died equally admired and regretted for his eminent civil
 “ and military services to his country. Possessed of distinguished endowments of
 “ mind, dignified manners, inflexible integrity, unfeigned benevolence, with every
 “ social and amiable virtue. He departed this life March 31, 1791, aged fifty-
 “ two.”

*Heu pictas! heu prisca fides et bellica virtus!
 Quando habitura parem!*

(72). GEORGE FREDERIC HANDEL.—The wall appears to have been hollowed into a niche, at the back of which is an organ, with an angel hovering before it on clouds, and in the act of sounding the harp. The figure of the immortal musician beams with expression, and bears as strong a likeness of the original as marble can be supposed to convey. He is represented with all the characteristics of his sublime genius, and as catching the celestial music above him, which he

might recognize as his own. Before him is the *Oratorio of Messiah*, his greatest and unrivalled composition, which displays the beautiful and appropriate air, “ I know that my Redeemer liveth.” This monument is the last work of Roubiliac, and by such a superior effort, to confer the immortality which sculpture can give to the exalted genius for whom it was employed, he has added to the works which will secure his own. The inscription tells no more, but the name wanted it not, than that, “ George Frederic Handel, Esquire, was born February the “ 23d, 1684, and died April the 14th, 1759.”

On a plain tablet over the monument is inscribed—

“ Within these sacred walls, the memory of Handel was celebrated, under the “ patronage and in the presence of his most gracious Majesty George III. on the “ 26th and 29th of May, and on the 3d and 5th of June, 1784.

“ The music performed on this solemnity was selected from his own “ works, under the direction of Brownlow Earl of Exeter, John Earl of “ Sandwich, Henry Earl of Uxbridge, Sir Watkin Williams Wynne, Baronet, “ and Sir Richard Jebb, Baronet. The band, consisting of five hundred and “ twenty-five vocal and instrumental performers, was conducted by Joah Bate, “ Esquire*.”

* The origin of this unrivalled celebration of departed genius is thus stated by Dr. Burney, in his account of the first musical performances in Westminster Abbey in commemoration of Handel, which took place in May 26, 29, and June 3 and 5, 1784; a work in which there is a great display of musical taste and science, and where those compositions of the sublime musician performed on the occasion, are examined with a judgment and feeling, that add a grace to the honour of the commemoration for which these magnificent and unexampled concerts were proposed and accomplished.

In a conversation between Lord Viscount Fitzwilliam, Sir Watkin Williams Wynne, and Joah Bates, Esquire, commissioner of the Victualling-Office, in the beginning of the year 1783, at the house of the latter, it was lamented, as the number of eminent musical performers of all kinds, both

(73). Right Honourable JAMES STUART MACKENZIE.—A medallion, with the insignia of office, and a flow of drapery, on which the inscription appears, forms this memorial of private friendship:

vocal and instrumental, in London, was far greater than in any other city of Europe, that there was no public periodical occasion for collecting and consolidating them into one band, by which means a performance might be exhibited on such a grand scale as no other part of the world could equal.

The birth and death of Handel naturally occurred to three such enthusiastic admirers of that great master; and it was immediately recollected, that the next year would be a proper time for the introduction of a musical celebration, as it formed a *complete century* since his birth, and an exact *quarter of a century* since his decease.

The plan was immediately communicated to the governors of the Musical Fund, who approved it, and promised their assistance. It was next submitted to the directors of the Concert of Ancient Music, who voluntarily undertook the trouble of managing and directing the celebrity. It was afterwards honoured with his Majesty's sanction and patronage. Westminster Abbey, where the remains of the great musician were deposited, was thought to be the most suitable place for the performance; and application having been made to the Bishop of Rochester, who was at that time the dean of the church, his lordship readily assented. It was also settled that the profits of the first day's performance should be equally divided between the Musical Fund and the Westminster Infirmary, and those of the subsequent days to be solely applied to the use of the former, which Handel himself so long helped to sustain, whose funds he increased by the legacy of a thousand pounds, but towards whose support every musician in the capital annually contributes his money, his performance, or both.

In describing the disposition, discipline, and effects of this most numerous and excellent band, the merit of the architect, Mr. James Wyatt, who furnished the designs for the construction of the vast orchestra, and the elegant fitting up of the abbey, must not be forgotten. The general idea was to produce the effect of a royal musical chapel, with the orchestra terminating one end, and the accommodations for his Majesty and the royal family the other.

It was the beneficent suggestion of his Majesty, that the celebrity should be extended to four days instead of two, which he thought would not be sufficient for the display of Handel's powers, or the fulfilling those charitable purposes to which it was intended to devote the profits.

Impressed with a reverence for the memory of Handel, no sooner was the projected undertaking known, but most of the practical musicians in the kingdom eagerly manifested their zeal in forwarding

“ To the memory of the Right Honourable James Stuart Mackenzie, Lord
“ Privy Seal of Scotland; a man whose virtues did honour to humanity. He
“ cultivated and encouraged sciences; and, during a long life, was generous

it, and many of the most eminent professors, waving all claims to precedence in the band, offered to perform in any subordinate station in which their talents could be most useful. It was also determined, in order to render the band as complete as possible, to employ every species of instrument that was capable of producing grand effects in a great orchestra and spacious building.

When the orchestra and galleries were filled, they constituted one of the grandest and most magnificent spectacles which imagination can paint. The preparations for receiving their Majesties and the first personages in the kingdom at the east end, upwards of five hundred musicians, and in the last year of continuing the celebrity *double that number* at the west, and the public in general, to the number of three and four thousand persons, in the area and galleries, so judiciously and tastefully corresponding with the architecture of this venerable and beautiful structure, that there was nothing visible, either for use or ornament, which did not harmonize with the principal tone of the building, and may not metaphorically be said to have been in perfect tune with it. But, besides the wonderful manner in which this construction exhibited the band to the spectators, the orchestra was so judiciously contrived, that almost every performer, both vocal and instrumental, was in full view of the conductor and leader: and this accounts, in some measure, for the uncommon ease with which the performers confessed they executed their parts.

The whole preparations for these grand performances were comprised within the western part of the structure or broad aisle; and some excellent judges declared, that, exclusive of their beauty, they never had seen so wonderful a piece of carpentry as the orchestra and galleries, after Mr. Wyatt's model. Indeed, the goodness and security of the workmanship were fully proved by the several days of the commemoration in the abbey being exempted from every species of accident, notwithstanding the great crowds and conflicts for places which each performance produced.

At the east end of the aisle, just before the back of the choir organ, a throne was erected in a beautiful Gothic style, corresponding with that of the abbey; and a center box, richly decorated and furnished with crimson satin, fringed with gold, for the reception of their Majesties and the royal family; on the right hand of which was a box for the bishops, and on the left, one for the dean and chapter of Westminster. Immediately below these two boxes were two others, one on the right for the families and friends of the directors, and the other for those of the prebendaries of Westminster.

“ without ostentation, charitable, friendly, hospitable, and ever ready to oblige.
 “ He was beloved and revered by all. He had many friends, and not one enemy.
 “ He died the 6th of April, 1800, in the eighty-second year of his age. He was

Immediately below the king's box was placed one for the directors themselves, who were all distinguished by white wands tipped with gold, and gold medals, struck on the occasion, appending from white ribbands. These their Majesties likewise condescended to wear at each performance. Behind and on each side of the throne there were seats for their Majesties' principal attendants, maids of honour, grooms of the bed-chamber, pages, &c.

The orchestra was built at the opposite extremity, ascending regularly from the height of seven feet from the floor to upwards of forty from the base of the pillars, and extending from the center to the top of the side aisles.

The intermediate space below was filled up with level seats, while the side aisles were formed into long galleries, ranging with the orchestra, and ascending so as to contain twelve rows on each side, the fronts of which projected before the pillars, and were ornamented with festoons of crimson morine.

At the top of the orchestra was placed the occasional organ in a Gothic frame, mounting to and mingling with the patriarchs and prophets represented on the west window. Nor was this commemoration more wonderful for the splendour of its arrangement, and the unparalleled multiplicity of voices and instruments employed, than for vocal and instrumental accuracy and precision. The totality of sound seemed to proceed from one voice and one instrument; and was declared by many of the distinguished judges and lovers of music to have produced sensations of wonder and delight which they never felt before.

———— All

The multitude of angels, with a shout
 Loud as from numbers without number, sweet
 As from bless'd voices uttering joy, heaven rung
 With jubilee, and loud hosannas filled
 'Th' eternal regions.

MILTON'S *Paradise Lost*, Book III.

Nor was the celebrity less distinguished by the company which it assembled. Such an audience was never before collected together on such an occasion in any country: among whom, not only the king, queen, royal family, nobility, and great officers of state appeared, but the archbishops, bishops,

“ married to Elizabeth, daughter of John Duke of Argyle and Greenwich, his
“ uncle. This simple monument is meant as an expression of gratitude from one
“ who had the greatest obligations to that excellent man, and who, during the
“ space of forty-two years, had the happiness to enjoy, without interruption, his
“ esteem and friendship.”

(74). A tablet over a sarcophagus of beautiful marble contains this inscription:
“ To the memory of Sir EDWARD ATKYNS, one of the barons of the Exche-
“ quer in the reigns of Charles I. and II. He was a person of such integrity,
“ that he resisted the many honours offered him by the chiefs of the grand rebel-
“ lion. He departed this life in 1669, aged eighty-two years.”

“ Of Sir ROBERT ATKYNS, his eldest son, created Knight of the Bath at the
“ coronation of Charles II.; afterwards lord chief baron of the Exchequer under
“ King William, and speaker of the House of Lords in several parliaments, which
“ places he filled with distinguished abilities and dignity, as his learned writings
“ abundantly prove. He died 1709, aged eighty-eight years.”

and other dignified clergy, with the heads of the law, the patrons and professors of science, the world
of fashion, and the splendour of beauty.

Thus Westminster Abbey was the scene of such a commemorating festival as no other place had
ever exhibited, and which added an unparalleled circumstance of solemn magnificence to its character
and history.

His Majesty was graciously pleased to be the patron of this celebrity in honour of Handel. The
directors were the Earls of Exeter, Sandwich, and Uxbridge, Sir Watkin Williams Wynne, Baronet,
and Sir Richard Jebb, Baronet. The conductor Joah Bates, Esquire.

The assistant directors were Dr. Benjamin Cooke, Dr. Samuel Arnold, Dr. Edmund Ayrton, Mr.
Redmond Simpson, Mr. Thomas Saunders Depuis, Mr. John Jones, Mr. Theodore Aylward, and
Mr. William Parsons. Assistant conductor, Mr. John Ashley.

The expences amounted to	£5,450	6	4
The sums distributed to the Musical Fund and Westminster Hospital, &c.	7,286	6	6
<hr/>			
The whole sum collected	£12,736	12	10

“ Of Sir EDWARD ATKYNS, his youngest son, lord chief baron of the Exchequer, which office he discharged with great honour and integrity; but retired, on the Revolution, from public business to his seat in Norfolk, where he was revered for his piety to God and his humanity to men. He employed himself in reconciling differences among his neighbours, in which he obtained so great a character, that few would refuse to leave the most difficult cause to his decision, and the most litigious would not appeal from it. He died 1698, aged sixty-eight years.”

“ And of Sir ROBERT ATKYNS, eldest son of Sir Robert above-mentioned, a gentleman versed in polite literature and the antiquities of this country, of which his *History of Gloucestershire* is a proof. He died 1711, aged sixty-five years.”

“ In memory of his ancestors, who have so honourably presided in the courts of justice in Westminster Hall, EDWARD ATKINS, Esquire, late of Ketteringham, in Norfolk, second son of the last named Sir Edward, caused this monument to be erected. He died January 20, 1750, aged seventy-nine years.”

(75). ELIZABETH Dowager BARONESS LECHMERE.—Beneath the monument of Handel, are two well executed bustos, placed on a sarcophagus and in the front of a pyramid. The name of J. Walsh appears as the sculptor. They are sacred to the memory of Elizabeth, Dowager Baroness of Lechmere, eldest daughter of Charles Howard, third Earl of Carlisle, and widow of Nicholas Lord Lechmere. She afterwards intermarried with Sir Thomas Robinson, of Rookby Park, in the county of York, Baronet, on the 28th of October, 1728; and died on the 10th of April, 1739, aged forty-four. “ By an order in his last will, dated the 13th of November, 1775, this monument was erected to perpetuate his grateful sense of the pleasure he had in the conversation of an accomplished woman, a sincere friend, and an agreeable companion; with particular directions that his own bust should be placed by hers. Sir Thomas was

“ member of parliament for the borough of Morpeth, in Northumberland, during
 “ the first parliament of King George II. ; and after the dissolution thereof, was
 “ appointed one of the commissioners of Excise, in which office he continued
 “ till January 11, 1741, when his majesty was pleased to appoint him governor
 “ of Barbadoes, in which government he continued near five years : and though
 “ he did several eminent services to the island, yet, upon some complaints sent
 “ home, he was recalled ; though, in justice to his memory, it must not be
 “ concealed, that the complaints were afterwards substantially acknowledged to
 “ be groundless. He passed the rest of his days after his return in quiet retire-
 “ ment from public business, and departed this life on the 3d of March, 1777,
 “ aged seventy-six.”

(76). Lieutenant-General VILLETES.—A neat mural tablet, at the entrance of St. Michael's chapel, displays the following inscription* :

Sacred to the memory
 Of
 Lieutenant-General WILLIAM ANNE VILLETES,
 Second son of Arthur Villetes, Esq.
 His late majesty's minister plenipotentiary
 To the court of Turin, and to the Helvetic Cantons ;
 Who, in consideration
 Of essential services rendered to his country,
 During a period of thirty-three years,
 At Toulon, in Corsica, at Malta, and in many other places,
 Was appointed colonel of the 64th regiment of infantry,
 And lieutenant-governor
 And commander of the forces in Jamaica ;

* For the accidental accommodation of the plate, this monument, as well as those of Bishop Duppa, Mrs. Christopher Ker, and Sir James Adolphus Oughton, are intrusions upon the adopted course of description.

But while engaged
 In a tour of military inspection in that island,
 Was seized with a fever,
 And died near Port Antonio, on the
 13th of July, 1808,
 Aged fifty-four years.
 A worthy member of society was thus taken from the public,
 A valuable officer was lost to the king's service,
 And the Island of Jamaica was deprived of a man
 Well calculated to promote its happiness and prosperity :
 His residence there was, indeed, short ;
 Yet his manly, but mild virtues,
 His dignified, but affable deportment,
 His firm, but conciliating conduct,
 Had secured him the confidence and esteem
 Of the whole community.
 The sculptur'd marble shall dissolve in dust,
 And fame, and wealth, and honour pass away ;
 Not such the triumphs of the good and just,
 Not such the glories of eternal day.

Amicitiae superstiti sacrum voluerunt
 W. Cartwright, T. Boulter, J. Cazenove.

(77). RICHARD BUSBY, D. D.—Against the wainscot of the choir is a very fine recumbent figure of this celebrated scholar and instructor, in his clerical robes. His right hand holds a pen, and his left a book. The inscription seems to be the object of his attention. The pedestal which is decorated with books, and the tablet on which the epitaph is inscribed, compose a very pleasing design. The whole is surmounted with the arms of his family.

HISTORY OF

En infra positam
 Qualis hominum oculis obversabatur
 BUSBEII imaginem !
 Si eam
 Quæ in animis altius insedit.
 Ultrâ desideras ;
 Academiæ utriusque et fori lumina,
 Aulæ, senatûs, atque ecclesiæ
 Princepes viros contemplare.
 Cumque statam ab illo ingeniorum messem,
 Tam variam, tamque uberem lustraveris,
 Quantus is esset, qui severit, cogita.
 Is certe erat
 Qui insitam cuique à naturâ indolem
 Et acutè perspexit,
 Et exercuit commodè,
 Et feliciter promovit.
 Is erat
 Qui adolescentium animos.
 Ita docendo, finxit aluitque,
 Ut tam sapere discerent quam fari ;
 Dumque pueri instituebantur
 Sensim succrescerent viri.
 Quotquot illius disciplinâ penitus imbuti
 In publicum prodire,
 Tot adepta est monarchia,
 Tot ecclesia Anglicana
 Propugnatores,
 Fidos omnes plerosque strenuos.
 'Quæcunque demum sit fama,
 Scholæ Westmonasteriensis,

Quicquid inde ad homines fructûs redundarit,

Busseto maxime debetur,

Atque in omne porrò ævum debebitur.

Tam utilem patriæ civem,

Multis annis opibusque florere voluit Deus.

Vicissim ille

Pietati promovendæ

Se et sua alacris devovit ;

Pauperibus subvenire,

Literatos fovere,

Templa instaurare,

Id illi erat divitiis frui :

Et hos in usus,

Quidquid non erogarat vivus,

Legavit moriens.

Richardus Busby Lincolnensis,

Natus est Lutoniæ 1606, Sept. 22.

Scholæ Westmon. præfectus est, 1640, Dec. 23.

Sedem in	{	Westm. præbendarius	obtinuit A. D. 1660.	{	Jul. 5.
Eccles.		Willensi thesaurarius			Aug. 11.

Obiit 1695, April. 5.

(78). Bishop DUPPA.—This excellent prelate was born, in 1589, at Greenwich, in Kent, and completed his education, which was begun at Westminster, in Christ Church College, Oxford, of which he afterwards became the dean. In 1638 he was appointed tutor to the Prince of Wales, afterwards Charles II. and about the same time was made bishop of Chichester, from whence, in 1641, he was removed to Salisbury. He attended Charles I. in Carisbrook Castle, in the Isle of Wight, and is supposed to have assisted him in his *Eikon Basilike*. Charles II. his royal pupil, entertained so great reverence for him, that, the day before the death of the bishop, the king visited him at Richmond, and on his knees re-

ceived the blessing of the dying prelate. After the Restoration, he was advanced to the see of Salisbury, which he did not live to enjoy two years. He was a considerable benefactor to Christ Church College, as well as that of All Souls in Oxford, and to the different cathedral churches over which he presided. He founded an hospital at Greenwich, with this inscription over the door:—"A poor bishop vowed this house, but a great and wealthy one built it." He also founded the hospital at Richmond, where he died. On the death of this prelate, his body was removed to York House, in the Strand, and from thence in state to this church, where Dr. King, Bishop of Chichester, preached his funeral sermon. His remains are interred beneath the pavement, between the tomb of Valence and the chapel of Erasmus. His grave is covered by a large stone of blue marble, thus inscribed:—"Hic jacet Brianus Winton." The monument erected to the memory of Bishop Duppa consists of an upright decorated tablet, enriched with the arms of his three dioceses, and displaying this epitaph:

M. S.

Mortalitatis exuvias

his deposuit vir immortalis memoris sacraſtus BRIANUS DUPPA; qui Grenovici natus, anno Domini 1588: exeuntē nēpe die Martii decimo, scholæ regiæ Westmonasteriensis primulum (ubi à Lanceloto Andrews cum decano Hebraicæ didicit) mox Ædis Christi, apud Oxonienses alumnus; magister artium, in collegium Omnium Animarum, cooptatus, dein S. S. theologiæ doctor et Capellanus Palatinus factus, Ædi Christi post liminio redditus est, cui præfuit decanus per decennium. At virum tantum sublimiores expectabant curæ, majora desiderabant munia; admotus Augustissimæ ipsi Principi Tutor, exinde triplici insulâ ornatus; totidem ipse exornavit ecclesias, Cicestrensem, Sarisburiensem, et demum, reduce Carolo, Wintoniensem, quo nomine et auratæ Periscelidis Antistes audiit, lxxiv ætatis annum ingressus, anno Domini 1662, jam ineunte nimirum Martii die 26 Richmondia, ubi erudiendo principi operam ante amaverat, ubi calamitatis temporibus benè latuerat, ubi et hospitium insigne ex voto extruxerat, inter ipsos pene pupilli regis amplexus piam animam efflavit.

(79). *Mrs. CHRISTOPHER KER.*—A small mural monument, of white marble, which is affixed to the corner of St. Erasmus's chapel, bears this inscription :

“ Here lies the body of Mrs. Christian Ker, the most deservedly beloved wife
 “ of William Ker, of Chatto, in the county of Tweeddale, in Scotland, eldest
 “ daughter to Sir William Scott, of Harden, Baronet, in the said county. She
 “ departed this life upon the 16th day of May, in the forty-first year of her age,
 “ anno Domini 1694.”

(80). *ROBERT SOUTH, D. D.*—The tomb of this eminent man is evidently designed after that of Dr. Busby, but in an inferior style of execution. The figure is in a reclining posture, and represented in his clerical robes; his right hand resting on a scull, and his left holding a book. He was a pupil of Dr. Busby, and requested to be interred near the remains of his revered master. He was prebendary of Westminster and Christ Church, and rector of Islip, whose rectorial residence he rebuilt, and where he endowed a free-school. He also left the sum of one thousand pounds towards enlarging the college of Christ Church. On a tablet decorated with drapery and a group of cherubs, is this inscription :

Ab hoc haud procul marmore,
 Juxta præceptoris BUSBYI cineres suos, conquiescere voluit
 ROBERTUS SOUTH, S. T. P.
 Vir eruditione, pietate, moribus antiquis,
 Scholæ Westmonasteriensis, deinde Ædis Christi, alumnus;
 Et, post restauratum Carolum, magno favente CLARENDO,NO,
 Utriusque in quo sensim adoleverat, collegii prebendarius.
 Ecclesiæ Anglicanæ et florentis et afflictæ propugnator assiduus;
 Fidei Christianæ vindex acerrimus.
 In concionibus novo quodam et plane suo,
 Sed illustri, sed admirabili dicendi genere excellens;
 Ut harum rerum peritis dubitandi sit locus,

Utrum ingenii acumine, an argumentorum vi,
 Utrum doctrinæ ubertate, an splendore verborum et pondere præstaret;
 Hisce certe omnibus simul instructus adjumentis,
 Animos audientium non tenuit tantum, sed percelluit, inflammavit.
 Erat ille Humaniorum Literarum et Primævæ Theologiæ, cum paucis, sciens;
 In scholasticorum interim scriptis idem versatissimus,
 E quibus quod sanum est et succulentum expressit;
 Idque a rerum futilium disquisitione, et vocabulorum involueris liberatum
 Luculenta oratione illustravit.
 Si quando vel in rerum, vel in hominum, vitia acerbius est invectus,
 Ne hoc aut partium studio, aut naturæ cuidam asperitati tribuatur;
 Eam quippe is de rebus omnibus sententiam aperte protulit,
 Quam ex maturo animi sui judicio amplexus est:
 Et cum esset ipse suæ integritatis conscius,
 Quicquid in vitâ turpe, quicquid in religione, fucatum, fictumque viderat,
 Illud omne liberrima indignatione commotus profligavit.
 His intentus studiis, hæc animo semper agitans,
 A consortio cum esset remotior, auxilio tamen non defuit.
 Quam enim benignum, quam misericordem in calamitosos animum
 Largis muneribus vivens moriensque testatus est gesserit,

(UPON THE PEDESTAL)

Apud Islipam ecclesiæ sacrarium et rectoris domum de integro extruxit,
 Ibidem scholam erudiendis pauperum liberis instituit et dotavit. Literis, et
 Hic loci, et apud Ædem Christi promovendis ædificiis istius collegii,
 Instaurandis, libras millenas in numeratis pecuniis, ter centenas
 Circiter annui redditus, ex testamento reliquit: pietatis erga Deum,
 Benevolentiae erga homines monumenta in æternum mansura.
 Obiit Jul. 8, ann. Dom. M.DCC.XVI. ætat. 82.*

* The monuments of Dr. Busby and Dr. South have occasioned the demolition of a larger one, supposed to be that of Anne of Cleves. A fragment may be seen between them, on which is a pilaster, with a relief of a skull and bones.



Engraving del.

Black Aquat

ENTRANCE into POETS' CORNER
Westminster Abbey.

- | | | | | | | |
|------------------|-------------------|----------------|-----------------|-----------------|------------------|----------------|
| 82. John Dryden. | 83. Martha Birch. | 84. A. Cowley. | 85. I. Roberts. | 86. G. Chaucer. | 87. J. Phillips. | 88. B. Booth. |
| 89. M. Drayton. | 90. Ben. Johnson. | 91. S. Butler. | 92. E. Spenser. | 93. J. Milton. | 94. Gray. | 95. C. Wesley. |

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A. P. 1791. A. 1791. 1791.

(81). Sir JAMES ADOLPHUS OUGHTON.—In the area on the north side of Edward the Confessor's chapel is a mural monument, which consists of a tablet supporting an urn, behind which is a pyramid of costly and beautiful marble. It is "sacred to the memory of Sir James Adolphus Oughton, lieutenant-general, "commander-in-chief of his majesty's forces in North Britain, colonel of the "31st regiment of foot, lieutenant-governor of the Island of Antigua, and knight "of the most honourable military Order of the Bath. He departed this life the "14th day of April, 1780, in the sixty-first year of his age."

(82.) JOHN DRYDEN.—A chaste Ionic monument, with an arch and a bust of the immortal poet, is thus inscribed:

"J. Dryden, born 1632, died May 1, 1700.—John Sheffield, Duke of "Buckingham, erected this monument, 1720."

It is not generally known, that the duchess, sharing with her lord in the regard he bore to Mr. Dryden, ordered the first bust to be taken away, as being of inferior workmanship, and replaced it with one which is more worthy of the genius whom it represents.

(83.) Mrs. MARTHA BIRCH.—High on a pillar, adjoining to St. Benedict's chapel, is a neat tablet, which is thus inscribed:

M. S.
 MARTHA BIRCH,
 Filia Samuelis Viner, Armigeri,
 Nupta primo Franc. Millington, Arm.
 Deinde Pet. Birch, hujus ecclesiæ prebend.
 Pia, pudica, prudens
 Utrique marito optima conjux.
 Obiit 25 Maii, A.D. M.DCC.III.
 Annos L. nata.

(84.) ABRAHAM COWLEY.—A pedestal, bearing an urn decorated with laurel, is the monument which the affection of George Duke of Buckingham caused to be erected to this admirable poet and virtuous man.

ABRAHAMUS COULEIUS,
 Anglorum Pindarus, Flaccus, Maro,
 Deliciæ decus, desiderium ævi sui,
 Hic juxta situs est.
 Aurea dum volitant latè tua scripta per orbem,
 Et famâ æternum vivis, divine poeta.
 Hic placidâ jaceas requie, custodiat urnam
 Cana fides, vigilantque perenni lampade Musæ.
 Sit sacer iste locus, nec quis temerarius ausit
 Sacrilegâ turbare manu venerabile bustum :
 Intacti mancant, mancant per sæcula dulcis
 Couleii cineres, serventque immobile saxum.
 Sic vovet,
 Votumque suum apud posteros sacratum esse voluit
 Qui viro incomparabile posuit sepulchrale saxum
 Georgius Dux Buckingham.

Excessit vitâ anno ætatis suæ 49, et honorificâ pompâ elatus ex ædibus Buckinghamianis, viris illustribus omnium ordinum, exequias celebrantibus sepultus est die tertio Augusti, A. D. 1667.

On the pavement before the monument is a large blue stone, which covers his grave and bears his name :

ABRAHAMUS COULEIUS, H. S. E. 1667.

(85). JOHN ROBERTS, Esquire.—A portrait in profile of this gentleman in relief; above it, a figure weeping by the side of an urn, and the tablet below, form this memorial of three surviving sisters, Susanna, Rebecca, and Dorothy. It was erected by them to relate, “ that he was the faithful secretary of the Right

“Honourable Henry Pelham, minister of state to King George II.” But neither his age nor the time of his death is noticed.

(86). GEOFFREY CHAUCER.—‘This tomb stands at the north end of a magnificent recess, formed by four obtuse foliaged arches, and is a plain altar, with three quatrefoils, and the same number of shields.

Chaucer was born in London, in 1328. He received the first part of his education at Cambridge, and completed it at Merton College, in Oxford. He then proceeded to study the law in the Middle Temple. He enjoyed several honourable offices at court, and was in favour with Edward III. and Henry IV. in the second year of whose reign he died, at London, aged seventy-two years. He was buried before the chapel of St. Bennet, where his gravestone of grey marble was taken up, according to Dart, when Mr. Dryden’s monument was erected, and sawed in pieces to mend the pavement*. On the corner pillar of St. Bennet’s chapel, hung anciently a leaden plate, with his epitaph written by Surigonus, a poet of Milan, which appears in the frontispiece of his works. This was the only sepulchral memorial of the poet, till about the year 1555, Mr. Nicholas Brigham erected this monument as near his grave as a convenient spot for it could be found, on which his picture was formerly painted, in a blank on the north side of the epitaph, but has long since disappeared. It was exactly like the painting of Ocklefe, printed before the old edition of his works, and was remaining in the time of Mr. Ashmole. It is also to be seen in subsequent editions of them. The following verses were formerly legible on the verge of the tomb :

Si rogitas quis eram forsân te fama docebit,
Quod si fama neget mundi quia gloria transit,
Hæc monnmenta lege.

On the inside of the recess were his arms, now no longer visible ; but they

* *History of St. Peter’s, Westminster*, Vol. I. p. 83.

were afterwards painted over it, under the arch of the church wall. The inscription, and the figures on the back, are almost obliterated.

M. S.

Qui fuit Anglorum vates ter maximus olim,
GALFRIDUS CHAUCER, conditur hoc tumulo.
Annum si quæras Domini, si tempora mortis,
Ecce notæ subsunt quæ tibi cuncta notant.

25 Octobris, 1400.

Ærunnarum requies mors.

N. Brigham hos fecit, musarum nomine, sumptus.

1556.

(87). JOHN PHILLIPS.—The idea of this tomb is well conceived, but indifferently executed. A pedestal supports a medallion, with the busto of the poet in relief, which is inclosed by the intermingled branches of the laurel and the apple-tree; a motto appearing among the leaves—"Honos erit huic quoque "pomo:" the whole alluding to his admirable poem, entitled *Cyder*, and Herefordshire, a county celebrated for the production of that liquor, where he closed his life.

Herefordiæ conduntur ossa,
Hoc in Delubro statuitur imago,
Britanniam omnem pervagatur fama,
JOHANNIS PHILLIPS:
Qui viris bonis doctisque juxta charus,
Immortale suum ingenium,
Eruditione multiplici excultum
Miro animi candore,
Eximiâ morum simplicitate,
Honestavit,
Literarum amœniorum sitim,

Quam Wintoniæ puer sentire cæperat,
Inter Ædis Christi alumnos jugiter explevit.
In illo Musarum domicilio,
Præclaris æmulorum studiis excitatus;
Optimis scribendi magistris semper intentus,
Carmina sermone patrio composuit,
A Græcis Latinisque fontibus feliciter deducta,
Atticis Romanisque auribus omnino digna ;
Versuum quippe harmoniam
Rythmo didicerat
Antiquo illo, libero, multiformi
Ad res ipsas apto prorsus et attemperato ;
Non numeris in eandem fere orbem redeuntibus,
Non clausularum similiter cadentium sono
Metiri ;
Uni in hoc laudis genere Miltoño secundus
Primoque pene par,
Res seu tenues, seu grandes, seu mediocres,
Ornandas sumserat :
Nusquam non quod decuit,
Et vidit et assecutus est,
Egregius, quocunque stylum verteret.
Fandi author et modorum artifex.
Fas sit huic,
Auso licet a tuâ metrorum lege discedere,
O poesis Anglicanæ pater atque conditor Chancere
Alterum tibi latus claudere,
Vatum certé cineres tuos undique stipantium
Non dedecebit chorum.
Simon Harcourt, Miles,
Viri bene de se deque literis meriti
Quoad viveret fautor,

HISTORY OF

Post obitum pie memor,

Hoc illi saxum poni voluit.

Johannes Phillips, Stephani, S. T. P. Archidiaconi Salop. filius,

Natus est Bamptoniæ, in agro Oxon. Dec. 30, 1676.

Obiit Herefordiæ, Feb. 15, 1708.

(88). BARTON BOOTH, Esquire.—The bust of this celebrated actor is placed on a sarcophagus, between two cherubs; one holding a wreath over his head, and the other in a pensive attitude, with a scroll, which relates, that this pleasing monument was erected “ In memory of Barton Booth, Esquire, descended from
“ the ancient family of that name in the county of Lancaster. In his early youth
“ he was admitted into the collegiate school of Westminster, under the celebrated
“ Dr. Busby; where he soon discovered and improved a genius, which, favoured
“ by the Muse he loved, so happily combined the expressive powers of action
“ with a peculiar grace of elocution, as not only procured him the royal patron-
“ age, but the grateful applause of a judicious public. He died in 1733, in
“ the 54th year of his age, very justly regretted by all who knew how to estimate
“ abilities in an actor, politeness in a gentleman, and fidelity in a friend.—This
“ monument is erected, A. D. 1772, by his yet surviving widow, Hester Booth.”

On the base, the dramatic insignia are seen broken and scattered.

(89). MICHAEL DRAYTON.—This tablet of blue marble is the last memorial on the eastern wall. The inscription, which was originally written in gilded letters, is nearly obliterated.

“ Michael Drayton, Esquire, a memorable poet of his age, exchanged his
“ laurel for a crown of glory, anno 1631.”

Do, pious marble, let thy readers knowe

What they, and what their children owe

To Drayton's name, whose sacred dust

Wee recommend unto thy trust :

Protect his mem'ry and preserve his storye,
 Remain a lasting monument of his glorye ;
 And when thy ruins shall disclame
 To be the treasurer of his name,
 His name, that cannot fade, shall be
 An everlasting MONUMENT to thee.

(90). BEN JOHNSON.—An elegant tablet and a festoon of masks attract the attention from the inscription, “ O rare Ben Johnson!” which is repeated on a stone in the north aisle of the nave, where there is a tradition, that he was buried in an erect posture; but for no other discoverable reason than that the stone is about eighteen inches square. He died in the year 1637, aged sixty-three*.

(91). SAMUEL BUTLER.—A base, pedestal, pyramid, and bust form the monument erected to this original genius and excellent man, by John Barber, an eminent citizen and alderman of London, who enjoyed the esteem of Swift, Pope, and indeed of that constellation of eminent persons who illuminated the period in which he lived.

M. S.

SAMUELIS BUTLERI,

Qui Strenshamiae, in agro Vigorn. nat. 1612, obiit Lond. 1680.

Vir doctus, imprimis, acer, integer,
 Operibus ingenii, non item præmiis felix :
 Satyrici apud nos carminis artifex egregius;
 Quo simulatæ Religioni Larvam detraxit,
 Et Perduellium, scelera liberrime exagitavit,
 Scriptorum, in suo genere, primus et postremus.

* It is, indeed, more than probable, as he was born in Westminster, and educated at the college, that he was buried in the church. Dart says, that one Young, afterwards a knight in the time of Charles II. of Great Britain, in Oxfordshire, placed a stone over his grave, which cost eighteen-pence, with the above inscription.

HISTORY OF

Ne cui vivo decrant fere omnia,
 Deesset etiam mortuo Tumulus,
 Hoc tandem posito marmore curavit
 Johannes Barber, civis Londinensis, 1721.

(92). EDMUND SPENSER.—Beneath the last monument there was a rough decayed tomb, of Purbeck stone, to the memory of this great poet, which being greatly decayed, was restored, in 1778, by a private subscription, suggested and promoted by Mr. Mason.

“ Here lies, expecting the second coming of our Saviour Christ Jesus, the
 “ body of Edmund Spenser, the prince of poets in his time, whose divine spirit
 “ needs no other witness than the works which he left behind him. He was born
 “ in London, in 1553, and died in 1598.”

(93). JOHN MILTON.—A fine bust of the immortal poet, by Rysbrack, is accompanied with the following inscription beneath it:

“ In the year of our Lord Christ 1737, this bust of the author of *Paradise*
 “ *Lost* was placed here by William Benson, Esquire, one of the two auditors of
 “ the Imprests to his Majesty King George II. and formerly surveyor-general of
 “ the Works to his Majesty King George I.”

(94). THOMAS GRAY.—Beneath the monument of Milton, in a situation expressly chosen for the memorial of a congenial spirit and sublime poet, is a pleasing figure of the Lyric Muse in alto relievo, by Bacon, holding a medallion, a striking resemblance of Mr. Gray, in one hand, and pointing with the other to the bust above. Beneath are four lines by his friend Mason.

No more the Grecian Muse unrivall'd reigns ;
 To Britain let the nations homage pay :
 She felt a Homer's fire in Milton's strains,
 A Pindar's rapture in the lyre of Gray.

“ He died July 30, 1771, aged fifty-four.”

(95). CHRISTOPHER ANSTEY.—A plain tablet on a column, near the entrance into Poets' Corner, displays this inscription :

M. S.

CHRISTOPHERI ANSTEY, Armigeri,

Alumni Etonensis

Et Collegii Regalis apud Cantabrigienses olim socii ;

Poetae

Literis elegantioribus ad primè ornati,

Et inter principes poetarum,

Qui in eodem genere floruerunt

Sedem eximiam tenentis.

Ille annum circiter

M.DCC.LXX.

Rus suum in agro Cantabrigiensi

Mutavit Bathonia,

Quem locum eum præter omnes dudum arrisise

Testis est celeberrimum illud poema

Titulo inde ducto insignitum :

Ibi deinceps sex et triginta annos commoratus,

Obiit A. D. M.DCCC.V.

Et ætatis suæ

Octogesimo primo.

At non poeta fama cum ipso peribit, quem legunt omnes, omnes quem requirunt : ejus carmine nullum in aures dulciùs descendit melos, nullum memoria citiùs retinet aut lubentius ; proprium illi fuit, materiem sui carminis non nisi ex ipsâ fontium origine haurire : aliena vitavit tangere, aut siqua tetigit, pulchriora fecit ut sua. Perpaucis unquam contigit, aut in vita et moribus hominum acutiùs cernere, aut eorum leviora vitia, ineptias, pravæ religionis deliramenta, et quicquid ficti sit, et stimulatî felicius adumbrare,—perpaucis ludere tam amabiliter, neque enim ille ridiculum suum in suavi vel acerbo miscebat, aut sales suos imbuebat veneno, delectare natus non lædere : pectus illi tenerrimum fuit, christianâ benevolentîâ incoctum : joculari autem ac ludere, versa-

tili ejus ingenio non erat satis, potuit enim ad rem seriam ac lugubrem aliquando transcurrere, haud solertior lectori risum movere, quàm tristi querimoniâ elicere lacrymas. Hæc inter animi oblectamenta, ille per vitæ semitam, nec spe, nec metu impeditam progressus, annos prius attigit seniles, quam senectutem sibi obrepentem senserat, ingenio adhuc vigens, cum memoria adhuc rerum tenaci, intûs domi felix, honoratus foris, suavitate morum ac sermonum omnibus quibus consuevet jucundus, eorum autem quibuscum conjunctissime vixerat, ipsis in præcordiis collocatus.

HORWELL fecit.

(96). THOMAS SHADWELL, Esquire.—A busto crowned with bays, as characteristic of his office of poet laureat, is placed before a pyramid of dark marble, behind which a curtain falls in folds of rich drapery. An urn surmounts the whole.

M. S.

THOMÆ SHADWELL, Armigeri,
Antiquâ stirpe in agro Staffordiæ,
Oriundi.

Qui regnantibus Gulielmo Tertio et Mariæ
Poetæ laureati,
Et
Historiographi regii
Titulus meruit.

Ob. Nov. 20, 1692, ætat. suæ 55.

Charissimo parenti,
Johannes Shadwell, M. D.

P. P.

(97). WILLIAM MASON, M. A.—The figure of Poetry weeping over a medallion, by Bacon, is thus classically inscribed by Hurd, Bishop of Worcester :

Optimo viro Gulielmo Mason, A. M.

Poetæ, siquis alius, culto, casto, pio, sacrum.

Ob. 7 April. 1797, æt. 72.



(98). MATTHEW PRIOR.—This monument was erected by the testamentary provision of the poet himself*, and was certainly designed, from its expence and figure, to attract public attention. The bust, which is finely executed, was the work of Coriveau, the French sculptor, and presented by Louis XIV. to Prior, when he was at the court of France in a diplomatic character. If the drapery about the head, and French embroidery which decorates it, had been spared, it would have approached nearer to the purity of the antique. It rests on a sarcophagus, with two indifferent emblematical figures, representing Poetry and History, on each side of it. Above is a pediment, on the angles of which are two boys; one of them holds an hour-glass exhausted of its sand, and the other bears a torch reversed: on the apex of the pediment is an urn, beneath which is the head of a cherubim, forming the center of a festoon of flowers. On the sarcophagus is this brief inscription:

Sui temporis historiam meditantī
 Paulatim obrepens febris
 Operis simul et vitæ filum
 Abrupit,
 Sept. 18, an. Dom. 1721,
 Ætat 57.

On the base below, this epitaph is engraved:

H. S. E.
 Vir eximius
 Serenissimis
 Regi Gulielmo Reginæque Mariæ
 In congressione fœderatorum
 Hagæ anno 1690, celebrata,

* He, by his last will, left five hundred pounds for the erection of it.

HISTORY OF

Deinde Magnæ Britanniae legatis

Tum iis,

Qui anno 1697, pacem Ryswicki confecerunt,

Tum iis,

Qui apud Gallos annis proximis legationem obierunt ;

Eodem etiam anno 1697, in Hibernia

Secretarius

Necnon in utroque honorabili consessu

Eorum

Qui anno 1700 ordinandis commercii negotiis,

Quique anno 1711 dirigendis Portorii rebus

Præsidebant,

Commissionarius ;

Postremo

Ab ANNA

Felicissimæ memoriæ reginâ

Ad LUDOVICUM XIV. Galliae regem,

Missus anno 1711,

De pace stabilienda,

(Pace etiamnum durante

Diuque ut boni jam omnes duratura)

Cum summa potestate legatus.

MATTHÆUS PRIOR, Armiger,

Qui

Hos omnes, quibus cumulatus est, titulos

Humanitatis, ingenii, eruditionis laude

Superavit ;

Cui enim nascenti faciles arriserant Musæ.

Hunc puerum schola hic regia perpolivit ;

Juvenem in collegio Sti. Johannis

Cantabrigia optimis scientiis instruxit ;

Virum denique auxit, et perfecit

Multa cum viris principibus consuetudo ;
 Ita natus, ita institutus,
 A vatum choro avelli nunquam potuit,
 Sed solebat sæpe rerum civilium gravitatem
 Ameniorum literarum studiis condere ;
 Et cum omne adeo poetices genus
 Haud infeliciter tentaret,
 Tum in fabellis concinne lepideque texendis
 Mirus artifex
 Neminem habuit parem.
 Hæc liberallis animi oblectamenta ;
 Quam nullo illi labore constiterint,
 Facile ii perspexere, quibus usus est amici,
 Apud quos urbanitatum et leporum plenus
 Cum ad rem, quæcunque forte inciderat,
 Apte varie copioseque alluderet
 Interea nihil quæsitum, nihil vi expressum
 Videbatur,
 Sed omnia ultro effluere,
 Et quasi jugi é fonte affatim exuberare,
 Ita suos tandem dubios reliquit,
 Essetne in scriptis, poeta elegantior,
 An in convictu, comes jucundior.

He died at Wimpole, a seat of the Earl of Oxford, on the 18th of September, 1721, from whence he was brought to town, and buried from the Jerusalem Chamber.

(99). SAINT EVREMOND.—The tablet, erected to the memory of this French author and soldier, is crowned with a bust, and contains an inscriptive history of him.

HISTORY OF

CAROLUS DE ST. DENNIS, DOMINUS ST. EVREMOND,

Nobili genere in Normannia ortus,

Militiæ nomen dedit,

A primâ juventute,

Et per varia munera

Ad castrorum marescalli gradum erectus

Condaeo, Turenno,

Aliisque claris belli ducibus,

Fidem suam et fortitudinem

Non semel probavit :

Relictâ patriâ, Hollandiam,

Deinde, a Carolo II. accitus Angliam

Venit.

Philosophiam et humaniores literas

Feliciter excoluit ;

Tum solutâ, tum numeris astricta oratione

Expolivit, adornavit, locupletavit.

Apud Angliæ reges benevolentiam et favorem,

Apud regni procures gratiam et familiaritatem,

Apud omnes laudem et applausum

Meruit.

Nonaginta annis major

Obiit 11 Septembris, M.DCC.III.

Viro clarissimo

Inter præstantiores

Ævi sui scriptores

Semper memorando,

Amici mærentes.

P. P.

(100). The monuments of COWLEY, CHAUCER, and PHILLIPS, which could not be distinctly represented in the perspective view of that part of Poets' Corner



From St. Wilfrid's Chapel

101. Mr. Richard.

102. Shakespear, 103. Thompson, 104. Rowe.

105. Gay.

106. Goldsmith.

107. Duke of Argyll.

108. Addison.

SOUTH VIEW OF POETS' CORNER.
 Published by Messrs. J. & R. Johnson, Stationers, at the Strand, London.

Black and white

which they adorn, are here fully displayed. The description of them has been already given in the due course of their succession.

(101). MRS. PRITCHARD.—A simple tablet records the virtues of this excellent woman and great actress, whose dramatic powers have not since been equalled.

“ To the memory of Mrs. Pritchard, this tablet is placed here by a voluntary
“ subscription of those who admired and esteemed her. She retired from the
“ stage, of which she had long been the ornament, in the month of April, 1768,
“ and died at Bath, in the month of August following, in the fifty-seventh year
“ of her age.”

Her comic vein had every charm to please,
'Twas Nature's dictates breath'd with Nature's ease
E'en when her pow'rs sustain'd the tragic load,
Full, clear, and just th' harmonious accents flow'd ;
And the big passions of her feeling heart
Burst freely forth and sham'd the mimic art.
Oft on the scene, with colours not her own,
She painted vice, and taught us what to shun.
One virtuous track her real life pursued,
That nobler part was uniformly good ;
Each duty there to such perfection wrought,
That if the precept fail'd, th' example taught.

W. WHITEHEAD, P. L.

(102). WILLIAM SHAKSPEARE.—Near the memorial of this great actress is the fine statue of the immortal poet, whose characters she represented in a manner altogether worthy of them and of himself. Arrayed in the habit of his time, he reclines gracefully on his hand, and points to a label containing the following lines, which every tongue repeats and every heart feels:

HISTORY OF

The cloud-capp'd towers, the gorgeous palaces,
 The solemn temples, the great globe itself,
 Yea, all which it inherits, shall dissolve,
 And, like the baseless fabric of a vision,
 Leave not a wreck behind.

Over his head, on a piece of dark-coloured marble, is the following inscription, in capital letters raised in gold:

GULIELMO SHAKSPEARE,
 ANNO POST MORTEM CXXIV.
 AMOR PUBLICUS POSUIT.

The heads on the pedestal, representing three royal characters from his plays, are well suited to grace his tomb, which does honour to the great names under whose direction it was constructed. They were, the Earl of Burlington, Dr. Mead, Mr. Pope, and Mr. Martin. It was designed by Kent, and executed by Scheemaker. Mr. Fleetwood and Mr. Rich, the proprietors of Drury-lane and Covent-Garden theatres, gave, each of them, a benefit, arising from one of his own plays, in aid of the public subscription; while the dean and chapter contributed the ground on which this monument is placed.

(103). JAMES THOMSON.—This handsome memorial to one of our most amiable and admirable poets, was erected in the year 1762. It was executed by Michael Henry Spang after a design of Adam. The figure leans, in a contemplative attitude, on a pedestal copied from the antique, on which is a bas-relief of the interesting story of *Celudon and Amelia* from the *Seasons*. A boy offers him a laurel crown. At the feet of the figure is the tragic mask and the ancient harp. The whole is supported by a projecting pedestal, and in a pannel is this inscription:

JAMES THOMSON,

Ætatis 48, obiit 27 August, 1748.

“ Tutor’d by thee, sweet Poetry exalts
 “ Her voice to ages; and informs the page
 “ With music, image, sentiment, and thought,
 “ Never to die.”

(104). NICHOLAS ROWE, Esquire.—A female figure, intended to represent his widowed lady, appears lamenting over the bust of the poet; and on a pyramid is the medallion of his daughter. The epitaph is on the front of the pedestal.

“ To the memory of Nicholas Rowe, Esquire, who died in 1718, aged forty-five; and of Charlotte his only daughter, wife of Henry Fane, Esquire, who, inheriting her father’s spirit, and amiable in her own innocence and beauty, died in the twenty-third year of her age, 1739.”

Beneath are these lines from the muse of Pope:

Thy reliques, Rowe! to this sad shrine we trust,
 And near thy Shakspeare place thy honour’d bust.
 Oh! skill’d next him to draw the tender tear;
 For never heart felt passion more sincere:
 To nobler sentiments to fire the brave;
 For never Briton more disdain’d a slave.
 Peace to thy gentle shade, and endless rest,
 Blest in thy genius, in thy love too blest:—
 And blest, that, timely from our scene remov’d,
 Thy soul enjoys that liberty it lov’d.

To these so mourn’d in death, so lov’d in life,
 The childless mother, and the widow’d wife,
 With tears inscribes this monumental stone,
 That holds their ashes, and expects her own.

(105). JOHN GAY.—This monument possesses a pleasing simplicity. A boy, on a pedestal, holds a medallion of the excellent person whose resemblance it is intended to perpetuate. A pyramid rises behind, decorated with emblems of the different kinds of writing in which he excelled. The two detached lines were written by himself; the rest are subscribed by the author of them.

Life is a jest, and all things show it,
I thought so once, and now I know it.

Of manners gentle, of affections mild,
In wit a man, simplicity a child;
With native humour temp'ring virtuous rage,
Form'd to delight at once and lash the age:
Above temptation in a low estate,
And uncorrupted e'en among the great:
A safe companion and an easy friend,
Unblam'd through life, lamented in thy end.
These are thy honours: not that here thy bust
Is mix'd with heroes, or with kings thy dust;
But that the worthy and the good may say,
Striking their pensive bosoms—Here lies GAY!

A. POPE.

“ Here lie the ashes of Mr. John Gay, the warmest friend, the gentlest companion, the most benevolent man; who maintained independency in low circumstances of fortune, integrity in the midst of a corrupt age, and that equal serenity of mind, which conscious goodness alone can give, through the whole course of his life. A favourite of the Muses, he was led by them to every elegant art, refined in taste, and fraught with graces all his own. In various kinds of poetry superior to many, inferior to none. His works continue to inspire what his example taught—contempt of folly, however adorned; detes-

“ tation of vice, however dignified; reverence for virtue, however disgraced.
 “ Charles and Catharine Duke and Duchess of Queensberry, who loved this
 “ excellent person living, and regret him dead, have caused this monument to be
 “ erected to his memory.”

He died December 4, 1732, aged forty-five.

(106). OLIVER GOLDSMITH, M. D.—Over the door of the chapel of St. Blase is a tablet, with a medallion, a curtain, and emblems of the various talents of this very ingenious and eccentric man. It is by Nollekens. The epitaph was composed by Dr. Johnson.

“ Olivarii Goldsmith, poetæ, physici, historici, qui nullum ferè scribendi
 “ genus non tetigit, nullum quod tetigit non ornavit: sive risus essent movendi,
 “ sive laerimæ, affectuum potens, at lenis dominator: ingenio sublimis, vividus,
 “ versatilis, oratione grandis, nitidus, venustus: hoc monumento memoriam
 “ coluit sodalium amor, amicorum fides, lectorum veneratio. Natus in Hibernia
 “ Forneiae Longfordiensis, in loco cui nomen Pallas, Nov. 29, 1731: Eblanæ
 “ literis institutus; obiit Londini, April. 4, 1774.”

(107). JOHN Duke of ARGYLE.—This superb, elegant, and lofty monument is the work of Roubiliac. It consists of a pedestal supporting a sarcophagus, on which the effigy of this distinguished nobleman reclines, accompanied with military trophies. A beautiful figure, representing History in the act of tracing the inscription on a pyramid, is finely imagined, but has a rival in the form of Eloquence below, whose attitude and extended arm denote that she is proclaiming the virtues which are described. The animation of this statue is most happily expressed, and withdraws the attention from the opposite figure of Minerva, whose tranquil character forms a contrast to the more active offices of the others. The bas-relief is inferior to the other parts of this splendid memorial. On the pyramid are the following verses, written by Paul Whitehead:

HISTORY OF

Britain, behold ! if patriot worth be dear,
 A shrine that claims thy tributary tear.
 Silent that tongue admiring senates heard,
 Nerveless that arm opposing legions fear'd.
 Nor less, O Campbell! thine the pow'r to please,
 And give to grandeur all the grace of ease.
 Long from thy life let kindred heroes trace
 Arts which ennoble still the noblest race.
 Others may owe their future fame to me,
 I borrow immortality from thee.

Under these lines are written in large letters

JOHN DUKE OF ARGYLE AND GR

At this point the pen of History stops, the latter title having become extinct at his death. On the book which the figure holds in its left hand, is the date of the duke's birth and death. He was born October the 10th, 1680, and died October the 4th, 1743.

It is recorded on the base of the monument, that it was erected "In memory of an honest man, a constant friend, John, the great Duke of Argyle and Greenwich. A general and orator, exceeded by none in the age he lived. Sir Henry Fermer, Baronet, by his last will, left the sum of five hundred pounds towards erecting this monument, and recommended the inscription."

(108). The Right Honourable JOSEPH ADDISON. — This monument was erected so lately as the year 1809. It consists of an insulated statue of this admirable writer and excellent person, standing on a circular pedestal, which is decorated with the figures of the Muses. H. Westmacott is the sculptor.

Quisquis es qui hoc marmor intueris
 Venerare memoriam JOSEPHI ADDISONI,
 Quem fides Christiana,



F. Mackenzie del.

J. Black sculp.

NORTH VIEW, across the TRANSEPT
from Poets Corner — Westminster Abbey.

Published Sept. 1784, for R. A. Kermann's Repository of Arts, in Strand, London



F. Mackenzie del.

107 T. Count of Hertford.

108 Dr. Gabriel Goodman. 109 George Sprat.

Black sculp.

110 Archb. of Langham.

111 Earl & Count of Middlesex.

112 Dr. Wm. Bill.

CHAPEL OF ST. BENEDICT.

Published July 1. 1844 by R. Ackermann's Westminster Abbey at 107 Strand

Quem virtus, bonique mores,
 Assiduum sibi vindicant patronum.
 Cujus ingenium,
 Carminibus, scriptisque in omni genere exquisitis,
 Quibus puri sermonis exemplum posteritati tradidit;
 Rectèque vivendi disciplinam scite exposuit,
 Sacratum manet et manebit.
 Sic enim argumenti gravitatem lepore,
 Judicii severitatem urbanitate temperavit,
 Ut bonos erigeret, improvidos excitaret,
 Improbos etiam delectatione quadam ad virtutem flecteret.
 Natus erat A. D. M.DC.LXXII.
 Auctisque paulatim fortunis,
 Ad summa reipublicæ munera pervenit.
 Excessit octavo et quadrigesimo anno;
 Britannorum decus et deliciæ.

THE CHAPEL OF ST. BENEDICT.

It may be reasonably conjectured that this chapel was dedicated to the abbot of that name, who was styled the Great Founder of the Holy Order of Benedictines, and whose anniversary was celebrated on the 21st of March; and not to St. Benedict, Abbot of Wire, whose anniversary was held on the 12th of January. It has no door, but a screen of monuments and their railings inclose it from the south transept and the aisle.

(107).* FRANCES Countess of HERTFORD.—This monument occupies the place of the original altar, where it was the custom to grant indulgences of two years and forty days to those who heard mass before it. The effigy occupies the

* The numbers 107 and 108 have been accidentally repeated.

place where the host and the candlesticks formerly presented themselves to the view of prostrate piety. This lady died May 14, 1598; and it is probable that this tomb was erected within two years after, when the two steps to the altar were made to serve as basements to it. This stately tomb is enriched with columns and pyramids of various kinds of marble, decorated with the ensigns and devices of the noble families of Somerset and Effingham. The countess is represented in her robes, in a recumbent posture, with her head resting on an embroidered cushion, and her feet on a lion's back. The inscription records, "That she was
 " wife to the Earl of Hertford, the son of Prince Edward, Duke of Somerset,
 " Earl of Hertford, Viscount Beauchamp, and Baron Seymour: that she was
 " the daughter of William, Baron Howard, of Effingham, Knight of the most
 " noble Order of the Garter, high admiral to Queen Mary, and lord privy seal
 " to Queen Elizabeth, &c. &c.: that she was highly renowned for her many
 " graces both of mind and person: that she was in great favour with her sove-
 " reign, and dearly beloved by her lord; who, as the last proof and testimony of
 " his fond affection and profound regret, erected this monument to her memory.
 " She died in the forty-fourth year of her age."

On the south wall, near the altar, is a plain, long, stone bracket, which had its use in its day; and it is probable that the moveable saints, relics, or sacred vessels might be occasionally placed on it.

(108). Dr. GABRIEL GOODMAN.—On the south side of the chapel is a monument affixed to the wall, and in a very decayed state, which represents his figure kneeling, in clerical robes, and in the act of devotion. He was the fifth dean of this church, which he governed for the long space of forty years, with the respect and veneration which he so well deserved. He was distinguished for his charities during his life, and they still survive him. He died on the 17th day of June, 1601, aged seventy-three*.

* See a more enlarged narrative of this excellent person vol. I. p. 249.

(109). **GEORGE SPRAT.**—Under the adjoining arch is a tablet of white marble, which records the short life of the second son of Dr. Thomas Sprat, Bishop of Rochester and Dean of Westminster, by his wife Helena, descended from the ancient and honourable family of the Wolseleys, in Staffordshire. He died an infant of a year old, in 1683.

(110). **Archbishop LANGHAM.**—The most ancient tomb in this chapel is that of this eminent prelate. He was monk, prior, and afterwards abbot of this monastery, archbishop of Canterbury, and a cardinal. He died in 1376; and founded a chantry for the souls of his father and himself. The monument is of the altar form, and its sides are adorned with quatrefoils and shields of arms. The effigy, which is robed and mitred, is well sculptured, particularly the face. It had a canopy of wood, which was broken down at the coronation of George II. A particular account of this distinguished churchman is given in a former part of this history*.

(111). **Earl and Countess of MIDDLESEX.**—In the area of this chapel is a large tomb of black and white marble, on which are the recumbent effigies of these noble persons. It was erected to the memory of Lionel Cranfield, Earl of Middlesex, by Anne his second lady, who caused her effigy to be placed on it during her life, as it received her remains after her death.

This nobleman, who was eminent for his talents and wit, filled the office of lord high treasurer in the reign of James I. He died August 6, 1645, aged seventy.

(112). **Dr. WILLIAM BILL.**—The tomb of this ecclesiastical dignitary is about eighteen inches above the ground: on a brass plate is engraven the figure of an old man in a doctor's habit. He was the first dean of Westminster on its collegiate establishment, provost of Eton College, head of Trinity College Cambridge, and chief almoner to Queen Elizabeth. He died July 15, 1561†.

* Vol. I. p. 188.

† See vol. I. p. 247.

At the entrance of this chapel, near the monument of the Earl of Middlesex, was buried the celebrated dramatic writer Francis Beaumont, a native of Grace-dieu, in Leicestershire. He was the son of a judge, and grandson of a master of the Rolls; had written various epitaphs on his friends, and been celebrated in his turn by most of the contemporary wits: nevertheless, he sleeps in a grave whose stone is without an inscription. He died March 9, 1615-16, before he had completed his thirtieth year.

In the intercolumniation between the chapel of St. Benedict and St. Edmund is a monument to the children of Henry III. which will be described in a future page.

EAST VIEW OF ST. EDMUND'S CHAPEL.

THIS saint was Archbishop of Canterbury, and his anniversary was kept on the 16th day of November. A wooden screen divides it from the aisle, and the ascent to it is by two steps.

(113). MARY Countess of STAFFORD.—This handsome mural monument is erected to the memory of the countess, and of her son Henry, Earl of Stafford, who died abroad in 1719, and was buried in this chapel.

“ In this chapel lies interred all that was mortal of the most illustrious and
 “ most benevolent John Paul Howard, Earl of Stafford, who, in 1738, married
 “ Elizabeth, daughter of A. Ewens, of the county of Somerset, Esquire, by
 “ Elizabeth his wife, eldest daughter of John St. Albyn, of Alfoxton, in the
 “ same county, Esquire. His heart was as truly great and noble as his high
 “ descent; faithful to his God, a lover of his country, a relation to relations, a
 “ detester of detraction, a friend to mankind. Naturally generous and compas-
 “ sionate, his liberality and charity to the poor were without bounds. We,



113 Countess of Stafford.

114 Earl of Stafford.

115 Nicholas Monck.

116 Dutcheas of Suffolk.

117 Francis I. Ellis.

118 Lady Jane Seymour.

119 Lady Jane Seymour.

A Page of the Fifth Century.

120 Lady E. Russell.

121 Lord John Russell.

122 John of Kilham, second Son of King Edward the Second.

123 two children of Edward the Third.

124

125

“ therefore, piously hope, that, at the last day, his body will be received in glory
“ into the eternal tabernacles, being snatched away suddenly by death, which he
“ had long meditated and expected with constancy. He went to a better life
“ the 1st of April, 1762, having lived sixty-one years, nine months, and six days.
“ The countess dowager, in testimony of her great affection and respect to her
“ lord’s memory, has caused this monument to be placed here.”

The figures round the inscription are the ancient badges of honour belonging to the Stafford family, who descend by ten different marriages from the royal blood of England and France. The marble was stained by Robert Chambers.

(115). NICHOLAS MONCK, Bishop of HEREFORD.—A pyramidical memorial records, that he was provost of Eton, bishop of Hereford, and brother to George Monck, Duke of Albemarle; that he died December 11, 1661, aged fifty; and that his grandson, Christopher Rawlinson, Esquire, of Cark, in Lancashire, caused this marble to be erected in 1723.

(116). Duchess of SUFFOLK.—On a Doric altar, raised from the floor, lies the effigy of this noble lady in her robes. She was the daughter of Charles Brandon, Duke of Suffolk, by Mary, daughter of Henry VII. and dowager of Louis XII. King of France. She married Henry Grey, Marquis of Dorset, who, on her father’s decease, was created Duke of Suffolk. By him she had Lady Jane Grey, who was proclaimed Queen of England in opposition to Mary, and was beheaded, with her husband, Lord Guildford Dudley, and the fathers of them both, the Dukes of Northumberland and Norfolk, for their attempt to place the crown on her head. During the remainder of Queen Mary’s reign, she was in disgrace with that princess, when she married a country gentleman, whose name was Adrian Stokes. When Elizabeth ascended the throne the duchess was restored to favour and honour, and died in the year 1563.

(117). FRANCIS HOLLIS.—On a circular pedestal is seated a statue in Roman armour, representing this brave accomplished youth, the third son of the Earl of Clare. On his return home from making a campaign in the Netherlands, he died August 12, 1622. His afflicted father erected this monument.

What so thou hast of nature or of arts,
 Youth, beauty, strength, or what excelling parts
 Of mind and body, letters, arms, and worth,
 His eighteen years beyond his years brought forth:
 Then stand and read thyself within this glass,
 How soon these perish and thyself may pass.
 Man's life is measur'd by the work, not days:
 No aged sloth, but active youth have praise.

(118). Lady K. KNOLLYS.—A mural monument, of the Corinthian order, was erected to this lady, who was first cousin to Queen Elizabeth, niece to Anne Bulleyne, grand-daughter to the Earl of Wiltshire, sister to the Lord Hunsdon, and grandmother of the famous Earl of Essex. She died January 15, 1568.

(119). Lady JANE SEYMOUR.—A monument of the same kind perpetuates the memory of the noble Lady Jane Seymour, daughter to the renowned Prince Edward, Duke of Somerset, Earl of Hertford, &c. who departed this life in her virgin state, March 19, 1560, aged nineteen years, and was buried in the floor of this chapel. It was erected by her brother Edward, Earl of Hertford.

(120). Lady E. RUSSELL.—The idea of this monument is equally original and affecting. The lady is represented asleep in a chair on a pedestal, and pointing with her finger to a scull beneath her right foot, with the motto, "She is not dead, but sleepeth." The action of the finger has given rise to an idle fancy, that she died by the prick of a needle. The inscription on the scroll beneath tells nothing more, than that her afflicted sister Ann erected this monument. This lady was the daughter of John Lord Russell.

(121). JOHN Lord RUSSELL. — This monument is composed of various coloured marble, and is otherwise enriched. Beneath a Corinthian arch, the effigy of this nobleman is placed in a reclining posture on a sarcophagus, dressed in his coronation robes. He died in 1584, as did his infant son Francis, whose figure lies at his feet. He married Elizabeth, daughter of Sir Anthony Cook, Knight, of Giddy Hall, near Rumford, in Essex. She was held in high estimation for her superior learning, of which she has given a sufficient proof in the inscriptions on this tomb; three of which are in Latin, one in Greek, and another in English, all of them being her compositions.

(122). JOHN of ELTHAM. — Time, or other accidental circumstances, have greatly injured this monument, but what remains bears ample testimony to the merit of its sculpture, and proves its original beauty. The head of the figure is encompassed with a coronet of greater and smaller leaves, instead of the plain circle, and is said to have been the first of that kind. It is in the habit of an armed knight, with his legs crossed. It had originally a canopy of three arches, and must then have been among the most distinguished monuments which the abbey possessed. He was the second son of Edward III. and derived his title from Eltham, in Kent, where was a palace of several of our sovereigns. He died in Scotland in the month of October, 1334, in the nineteenth year of his age, from whence his remains were brought, and buried with the utmost magnificence in this church.

(123). TWO CHILDREN of EDWARD III. — A small altar bears the diminutive effigies of William of Windsor, sixth son of Edward III. and so called from the place of his birth, and Blanche de la Tour, so named from being born in the Tower of London. They both died young, and their figures are dressed in the habits of their time. There was a fillet of brass with an epitaph on it, of which the monument has been despoiled.

WEST VIEW OF ST. EDMUND'S CHAPEL.

(125). SIR BERNARD BROCAS.—This is a grand Gothic recess in the wall on the south side; the canopy resembles that of William de Dudley in the chapel of St. Nicholas, which, being superior in some parts of the design, will be preferably described. The figure, which has no claim to particular attention, represents a knight in armour, in a recumbent posture, with his feet resting on a lion's back. He was chamberlain to Anne, Queen of Richard II. and attached himself to that unhappy prince in all his misfortunes, when his fidelity brought him to the block in January 1399-1400. This inscription appears round the verge of the tomb:

Hic jacet BERNARDUS BROCAS, Miles, T. T. quondam Cam.

Annæ Reginae Angliæ: cujus animæ propitiatur Deus. Amen.

(126). SIR RICHARD PECKSALL.—This is a large and lofty tomb to the memories of this gentleman and his two wives, Alianor, daughter of the Marquis of Winchester; and Alianor, daughter of John Cotgrave, who erected this monument. Their effigies kneel under three Corinthian arches; the ladies on cushions, and himself on one placed on a pedestal. Under him are four kneeling daughters. He was master of the buck-hounds to Queen Elizabeth.

(127). EDWARD the EIGHTH, Earl of SHREWSBURY.—This is a magnificent tomb, with a sarcophagus at the base, and six Ionic pillars supporting a slab, on which lay the effigies of this nobleman and Jane his countess. Over them is a grand arch of the Corinthian order, adorned with roses in pannels; and on its sides two composite pillars, with an architrave, frieze, and cornice. He died February 8, 1617, in the fifty-seventh year of his age. A long inscription details his titles and his virtues. The countess, who was the eldest daughter of Cuthbert, Baron Ogle, erected this monument; near which she was afterwards interred.

(128). WILLIAM DE VALENCE, Earl of PEMBROKE.—This is an altar tomb of stone, with four quatrefoils, as many shields on the sides, and small pannels



Alphon del.

125 St Bernard Brocas.

126 St Rich^d Pecksall.

127 Ed the 8th Earl of Shrewsbury.

128 Earl of Pembroke.

129 Ed I and Herbert.

J. Stock engr^d

with leaves at the ends: a broken sarcophagus of wood, with his effigy of oak, lies on it: it was once plated with gilt brass. The cushion is enameled with little golden circles on a blue ground; within them is a quatrefoil of light blue, and on them a red cross. Between, are diminutive shields: Gules, three lions Or. His vest has small shields spread on it. The sword-belt is enameled with a blue ground and fanciful ornaments. The shield is of enamel, and contains Barry of ten, Argent and Or, an orle of martlets Gules. A broken border of shields, buried in dust, remains on the side next the screen. Traces of enameled lozenges, of blue and white, and the lions, may be discovered between the legs. Almost all the brass is stripped off, and the arches, which once inclosed statues, are nearly broken away. This tomb retains but little of its former splendour, when the indulgence of an hundred days was allowed to those who offered their prayers before it.

He was son of the Earl of March by Isabel, widow to King John, and half brother to Henry III. He was, according to Matthew Paris, possessed of great power, "*Cui rex totius consilii sui habenas commiserat;*" but his name does not descend to us without very serious charges of tyranny and injustice being attached to it. He was slain in France in the year 1304.

(129). EDWARD Lord HERBERT.—On the west side of the chapel is a gravestone of black marble, on which, beneath the arms of this amiable and romantic nobleman, is this epitaph: "Edward Lord Herbert, Baron of Cherbury, in
" England, and Castle Ireland, in Ireland, died on the 9th of December, 1678,
" in the forty-sixth year of his age, and lies buried under this stone."

(130). Sir HUMPHREY BOURCHIER, Knight.—This is an ancient monument of grey marble, on which is, or rather was, in plated brass, the figure of a knight in armour, with his head reclined upon his helmet: one of his feet is placed upon a leopard, the other on an eagle. He was the son and heir of John Bouchier,

Lord Berners, who was slain in the service of Edward IV. in the battle of Barnet Field, on Easter-day, 1471.

(131). ROBERT DE WALDEBY.—This learned and eminent man was originally an Augustine monk: he attended Edward the Black Prince into France; and in consequence of his superior knowledge and virtues, was advanced, after passing through various ecclesiastical stations, to the archbishopric of York. He died May 29, 1397. A very ancient brass figure in episcopal robes, and under a canopy of the same metal, is inlaid on the flat stone which covers the grave of this prelate.

(132). Duchess of GLOUCESTER.—On a tomb, elevated in a small degree from the pavement, and in good preservation, is the brass and canopied effigy of this lady. An inscription in old French is to the following purport: “ Alianor
“ de Bohun, daughter and coheir of Sir Henry de Bohun, Earl of Essex, Here-
“ ford, and Northampton, and Constable of England; and wife of the Prince
“ Thomas, of Woodstock, son of King Edward III. Duke of Gloucester, Earl
“ of Essex and Buckingham, and Constable of England. She died the 3d of
“ October, in the year 1399.”

(133). The Countess of STAFFORD.—Another tomb of the same kind perpetuates the memory of the lady of William Viscount Stafford, who was beheaded on Tower-Hill, December 29, 1680, in the reign of Charles II. After his death she was created a countess in her own right, and died in January 1693, aged seventy-four years.

(134). HENRY FERNE.—He was Bishop of Chester, but enjoyed his see only five weeks. He was buried beneath the pavement, and the stone which covers his grave records, that he died March 16, 1662.

At the east end of the chapel two of the ancient arches of the wall remain tolerably perfect. The angles over them contain scrolls and branches of oak, and



F. Mackenzie del.
135 Lady Jane Clifford.
130 Lady Cecil.

136 Anne Duchess of Somerset.
140 St. Humphrey Stanley.

ST. NICHOLAS CHAPEL
Worcester Abbey.

137 St. George & Lady Fane.
141 N. Baron Carew.

138 Lady Burleigh.
142 Nicholas Baginall.

A. Black sculp.
A Entrance to the Duke of Northumberland's Vault
D.M. 1605. 1605.

a figure holding a crown in each hand. The intercolumniation over the altar of St. Edmund appears to have had a painting on it, which has been covered by a dark wash. Where that is broken red paint is visible, and very imperfect outlines of figures will appear to a very minute inspection*.

ST. NICHOLAS' CHAPEL.

THERE are two saints of this name, the bishop and the confessor, whose anniversary was celebrated on the 6th of December; and St. Nicholas of Tolent, who had an anniversary on the 10th of September. His altar stood where the Duchess of Somerset's tomb now is, and possessed the power of granting to its votaries three years and sixty days indulgence.

The screen has a door in the middle, with pierced arches over it, and on each side are three ranges of them. The frieze is adorned with shields and roses. The ascent to this chapel is by two steps.

(135). LADY JANE CLIFFORD.—This is a heavy, ill-shaped sarcophagus, of black marble, adorned with alabaster cherubims, with a large heavy label falling from it, which contains the inscription.

This lady was the youngest daughter of William Duke of Somerset, and great-grand-daughter to the Protector Somerset in the reign of Edward VI. She married Charles Lord Clifford, &c. son and heir of Richard Earl of Burlington, &c. She died November 23, 1679, aged forty-two years.

(136). ANNE DUCHESS OF SOMERSET.—This monument is a superb combination of columns, pyramids, marble of various colours, and ornaments of every kind. The effigy of this noble lady, arrayed in robes of state, lies on a sarcophagus beneath a highly enriched Corinthian arch, her head reclining on.

* Malcolm's *Londinium Redivivum*, vol. I. 144.

embroidered pillows. The epitaph, after having stated that she was the wife of the Protector Somerset, enters at large into the titles and honours of her illustrious husband, and her own extensive genealogy. It concludes in this manner:

“ Edwardus filius Hertfordiæ Comes, acerbo in officio sedulus, dulcissimæ
 “ parenti hoc monumentum non honoris ergo, quo abundavit viva, et florescit
 “ mortua, sed amoris causa, pro munere extremo devotissime consecravit.”

(137). Sir GEORGE and Lady FANE.—Though differing in form, this stately monument is in the same style and taste as the last. In the center, two front figures, representing Sir George and Lady Fane, kneel on each side of an altar, on which is a scull, beneath a curtained canopy supported by Corinthian columns, and angels on pedestals. “ She was the daughter of Robert Baron Spencer, of
 “ Wormleighton, and the wife of Sir George Fane, Knight, of Buston, in the
 “ county of Kent. She died in the year 1618, aged twenty-eight years. Her
 “ husband erected this monument, and, while living, placed his effigy near hers,
 “ with the intent that their ashes should be united.”

(138). Lady BURLEIGH.—This is one of the most costly and splendid monuments which the abbey, that abounds in them, can boast. Columns and pyramids, marble and porphyry, kneeling and recumbent figures, with every suitable enrichment, compose this magnificent memorial. In the lower compartment lies the effigies of Lady Burleigh, with her daughter Anne, Countess of Oxford, and her other children and grand-children kneeling at her head and feet. In the upper compartment is the figure of Lord Burleigh on his knees, dressed in his parliamentary robes, and with the ensigns of the Garter. The inscription represents Lady Burleigh as a person of uncommon learning, and describes her various charities. She died April 4, 1589, aged sixty-three. Lady Oxford died June 5, 1588.

(139). Lady CECIL.—On the eastern side of the door is an altar tomb, with



11th Wind. 11th Anna Sophia Marie. 11th March of West. 11th Lady So. 11th Dec. of Northumberland.
11th George 11th. WEST VIEW OF ST NICHOLAS CHAPEL. 11th Hippa Daughter of or N.

Ionic pillars at the corners, and sepulchral emblems tied by ribbands on the sides, erected to the memory of this lady. She was the daughter of Lord Cobham, and married Sir Robert Cecil, Knight, son of William Lord Burleigh, treasurer of England. She was also lady of the bedchamber to Queen Elizabeth. She died in 1591. The epitaph is colloquial between the departed wife and the living husband.

(140). Sir HUMPHREY STANLEY, Knight.—Near the last tomb, on a grave-stone is inlaid the brass figure of this gallant soldier, who was knighted by Henry VII. after the battle of Bosworth Field, for the signal service he performed under the command of his relation Lord Stanley. He died March 12, 1505.

(141). NICHOLAS Baron CAREW.—Affixed to the wall is an ancient monument of grey marble finely wrought, which covers the remains of Baron Carew, and the Lady Margaret his wife, daughter of John Lord Dinham. He died December 6, 1470; and on the 13th of the same month she followed him to the grave.

(142). NICHOLAS BAGENALL.—A heavy pedestal and pyramid, erected to the memory of the infant son of this gentleman and his wife Lady Charlotte Bagenall. The child was only two months old, and, in the language of the epitaph, was overlaid by its nurse, March 7, 1688.

(143). Sir GEORGE VILLIERS, Knight.—A large altar tomb of black and white marble, highly polished, and fancifully decorated, stands in the middle of the pavement: on it lies the effigy, in armour, of Sir George Villiers, of Brokesby, in the county of Leicester; the father of the Duke of Buckingham, who was stabbed by Felton at Portsmouth, August 23, 1628, in the third year of Charles I. His lady, Mary Beaumont, lies by his side in her robes: their heads repose on worked pillows, and animals are placed at their feet. She was created Countess of Buckingham, and, according to the epitaph, was descended from

five of the most powerful princes in Europe. “ E. quinque potentissimorum totius “ Europæ regnorum regibus,” &c. She died April 19, 1632*.

(144). WILLIAM DE DUDLEY.—Under the south window is the beautiful monument of this prelate, who was the first dean of Windsor, and advanced from thence to the see of Durham in 1476. The altar is adorned with four quatrefoils inclosing shields, and between them five pointed arches. The buttresses at each end have alternate arches terminating in foliage; and before them are pedestals, but without statues. Three other arches, with similar ornaments, form the canopy. The ribs spring from angels with shields; and a range of ten lancet-shaped niches fill the spaces on the sides of the finials. It is completed at the top by two friezes of vines and labels. There was formerly the figure of a bishop cut in brass, which has been removed. The decayed effigy of a lady, resting upon her elbow, which must have been borrowed from some ancient tomb, occupies its place. Round the ledge was this inscription :

“ Hic jacet Gulielmus de Dudley e familiâ Baronum de Dudlèy; Dunelm. “ Episcopus, obiit M.CCCC.LXXXIII.

(145). ANNA SOPHIA HARLEY.—An obelisk of white marble, on a black pedestal of the same materials, supports a vase which contains the heart of the daughter of the Count Bellomonte, who was ambassador from the court of France to James I. She died in the year 1605, aged one year.

(146). Marchioness of WINCHESTER.—This is another of those splendid monuments of the age of Queen Elizabeth which adorn this chapel. Columns, tablets, and sculptured arches of various coloured marbles, fancifully decorated, and enriched with gilding, compose this stately tomb. The effigy of the noble lady lies in a recumbent posture, in the dress of her time, her head reposing on

* It was this Sir George Villiers of whom Lord Clarendon relates, that he appeared after his death to an old servant, &c. &c.

an embroidered cushion. On the base, in the front of the monument, are the figures of a knight in armour and a lady in a mourning dress, on their knees, facing each other. Behind the latter lies an infant on a baptismal font. This lady was first married to Sir Richard Sackville, Knight, Chancellor of the Exchequer, and afterwards to John Paulet, Marquis of Winchester. She survived her lord, and died a widow in the year 1586.

(147). *Lady Ross*.—Above the tomb of the Marchioness of Winchester is a female, reclining on her left arm under an arch. This monument, which is in a very decayed state, is without an inscription, but is supposed to have been erected for Lady Elizabeth Manners, commonly called the Lady Ross, the daughter of Edward Earl of Rutland. She died April 11, 1591.

(148). *The Duchess of NORTHUMBERLAND*.—This large monument is the joint production of Adams and Read. It is composed of a basement of three pannels, from which pedestals spring, with a recumbent lion and unicorn, inverted torches, crescents, and festoons, and, on the upper part, the statues of Faith and Hope. A wide arch is between them, which supports a sarcophagus, with a bas-relief of the Duchess distributing alms. Above it is an urn, with two weeping boys, and a pyramid in the back ground. Within the arch is the inscription:

“ Near this place lies interred Elizabeth Percy, Duchess of Northumberland;
 “ in her own right Baroness Percy, Lucy, Poynings, Fitz-Payne, Bryan, and
 “ Latimer, sole heiress of Algernon Duke of Somerset, and of the ancient Earls of
 “ Northumberland. She inherited all their great and noble qualities, with every
 “ amiable and benevolent virtue. By her marriage with Hugh Duke of Northum-
 “ berland, she had issue Hugh Earl Percy, Lady F. Elizabeth Percy, who died in
 “ 1761, and Lord Algernon Percy. Having lived long an ornament to courts, an
 “ honour to her country, a pattern to the great, a protectress of the poor, and ever
 “ distinguished for the most tender affection for her family and friends, she died

“ December 5, 1776, aged 60, universally beloved, revered, and lamented. The
 “ Duke of Northumberland, inconsolable for the loss of the best of wives, hath
 “ erected this monument to her beloved memory.”

(149). At the west end of the screen lies the mutilated effigy of PHILIPPA, Duchess of YORK. She was second daughter and coheir of John Lord Mohun, of Dunster, and married to Plantagenet, Duke of York, Earl of Cambridge, Rutland, and Cork, Constable of England, and Knight of the Garter. After his death she married Sir Walter Fitzwalter, Knight; and, dying in the year 1433, was interred in this chapel, when this monument was erected by her surviving husband. The side of the tomb has five quatrefoils with shields; and it had formerly a very rich canopy, painted to represent a serene night, with stars of gold, and a picture of the Passion.

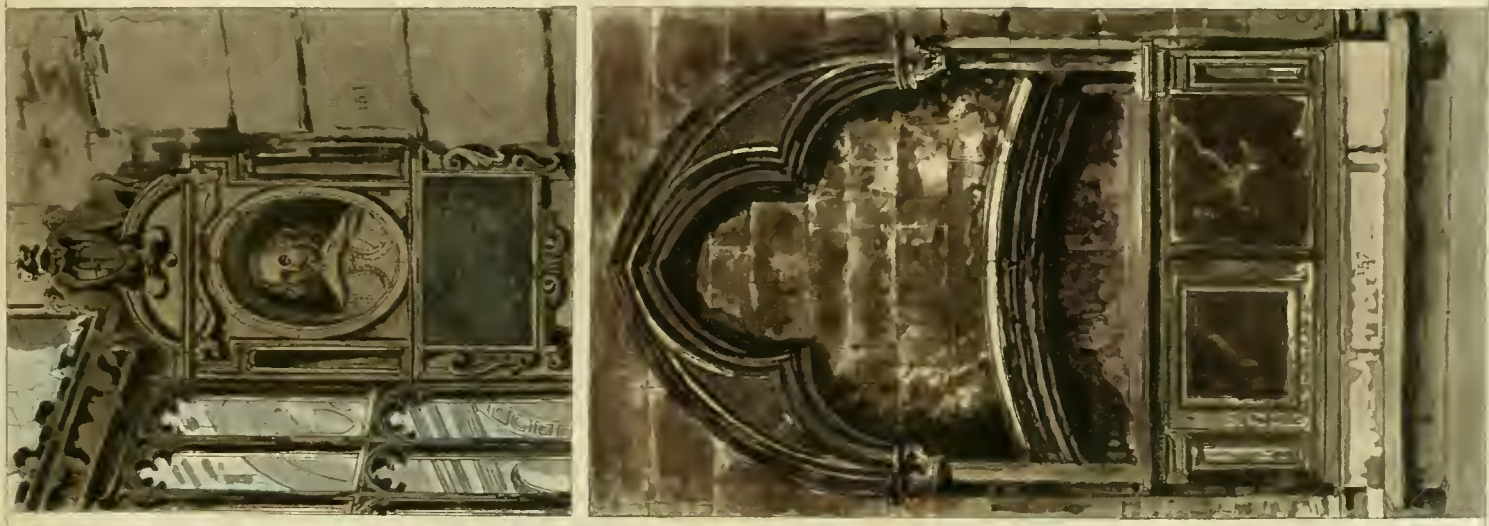
(153)*. King SEBERT.—In consequence of the alterations which took place in the choir of this church in 1775, the wainscoat and tapestry hangings that composed the screens on each side of the area or second pavement, before the altar, were removed, and disclosed the principal front of the shrine and tomb of Sebert, King of the East Saxons, the monument of Aveline, Countess of Lancaster, and that of the Lady Ann of Cleves, each of them having been for many years past hidden from public view, except when the screens were occasionally taken away to make the necessary preparations for celebrating the ceremonial of the coronation. These sepulchral remains, together with the high altar, and the stately monuments of Edmund Crouchback, Earl of Lancaster, and that of Aymer, third son of William de Valence, Earl of Pembroke, both of which are still visible on the south side of the north ambulatory, encompassed the eastern end of

* Here is another slight deviation from regularity in the numerical references, which accidental circumstances rendered it too late to correct.

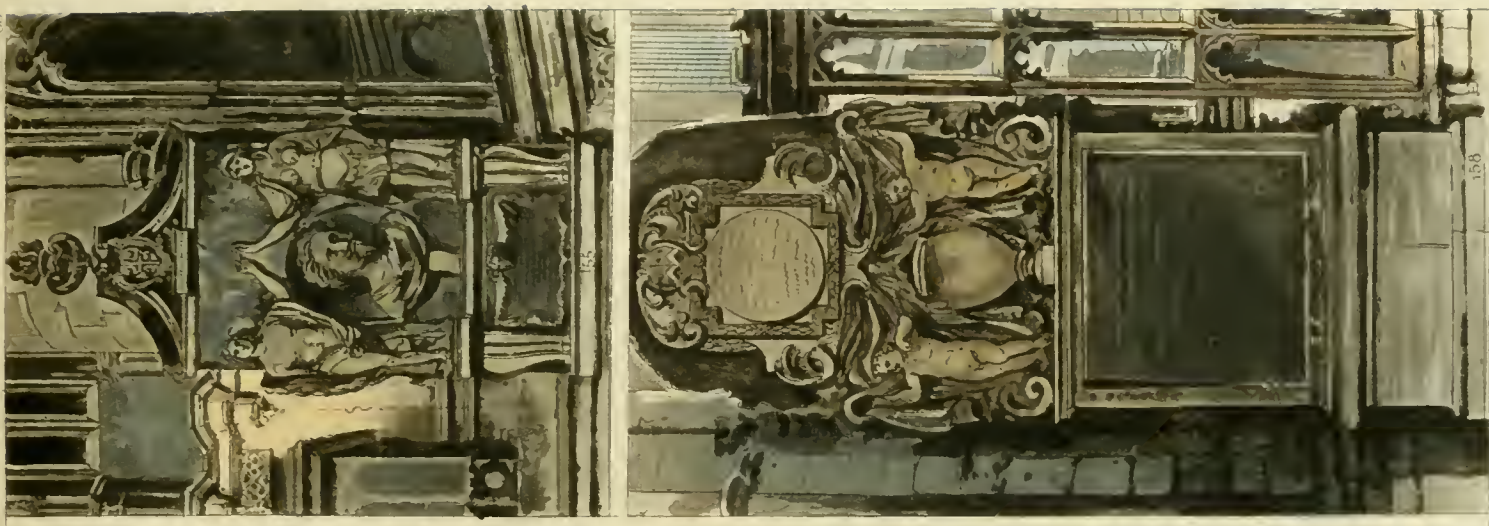


Facaden del

153 King Sebert.



154 Richard Tustion.



155 Sir Robt. Aton.

Black trap

the choir; and, when they were constantly exposed to the public eye, were no small additions to the magnificence and splendour of that part of the church*.

The monument of King Sebert stands between the two easternmost of those pillars, which, on the south side of the altar, separate it from the ambulatory leading to the chapels, and has two fronts; the one facing to the south ambulatory, and the other to the area before the altar. These fronts, in their forms, mode of construction, and ornaments, differ greatly from each other; a circumstance, as it appears, peculiar to this sepulchral erection, but which, in this particular case, is favoured by the floor of the altar being raised about five feet higher than that of the adjoining area.

The front which faces to the south ambulatory, and is visible from thence

* Sir Joseph Ayloffe, in his account of some ancient monuments in Westminster Abbey, mentions, in terms of regret, that the monument of King Sebert, in particular, has been thus secluded from the public eye, not merely from the elegance of its design and the beauty of its decorations, but because it contains the ashes of the first founder of this church. "This circumstance," he continues, "carries with it such an appearance of disregard and ingratitude to the memory of a munificent and royal benefactor, that we might reasonably expect to find the time and occasion of that remarkable transaction, together with the reasons which induced it, fully noticed and carefully transmitted to posterity; but neither the one nor the other is so much as mentioned by any writer either of our national story in general, or of the antiquities and history of Westminster in particular." But the fact is, that the whole history of Sebert is a fiction of the monks, in order to make the foundation of Westminster as old as that of St. Paul's by Mellitus: it deserves, indeed, no more credit than the dedication of the church by St. Peter. Three bodies were said to be found in the passage which leads to the ancient chapter-house (the present Record-office); one of them was declared to be Sebert, and transferred to what is now called Sebert's monument, as Edward the Confessor's was removed to his shrine. They were probably bodies buried in or near the Confessor's original church, and were close to the Pix-office, where are now the remains of his edifice. Sir Joseph Ayloffe says, they were found in what is now the Pix-office: but the monks could always find a body of the saint they wished to find; as, according to Matthew Paris, was practised by the monks of St. Albans.

only, consists of a plain altar tomb of touchstone, six feet six inches in length, and two feet six inches in height above its plinth, and of a magnificent and lofty canopy of framed oak, supported by a very flat Gothic arch of masonry turned over the tomb, at the height of about two feet above the stone that covers it. This monument, together with the arch that spans over it, is placed within a recess formed for their reception in the wall built there for the purpose of supporting the southern flank of the floor and pavement about the altar, and for preventing the ground from giving way and falling into the adjoining area. The vaulting of the arch already mentioned, as also the side and two end walls of the recess, are divided into several compartments of various forms and sizes, which are separated from each other by fanciful mouldings. Some of these compartments have been adorned with paintings; of which there remains a head, at the west end, not without grace and expression, and appears to bend forward. It is conjectured to have been the representation of St. Catharine, kneeling before the Virgin and Christ, as there is a representation of the wheel called after that saint on the opposite end of the tomb. The colours of the face are clear, and the hair is of a light chesnut. A cap on her head is of vermilion and in good preservation. The drapery is white, but consists of little more than outlines. On the roof of the arch some colour seems to have been blistered off by the heat of candles, or torches placed under it at funerals.

The front of the canopy, on this side, is formed by four boarded pannels, nine feet in height and two feet seven inches in breadth, which are framed into narrow pilasters that serve as marks of division. These pannels are level with the face of the wall, within which the tomb is placed, each of them rising pyramidically to an acute termination, decorated with quatrefoils, roses, and light mouldings.

According to some of the historical accounts of this church, the pictures of St. John the Baptist, St. Peter, King Sebert, and Edward the Confessor, were

painted in these pannels, with colloquial verses placed beneath them. Weever mentions, that one of these pictures represented St. Peter as engaged in conversation with the King of the East Saxons, who was painted in the adjoining pannel, with these hexameters beneath it:

Hic Rex Seberte pausas, mihi condita per te

Hæc loca lustravi, demum lustrando dicavi.

These pannels retain an indubitable proof of their having been originally painted: human figures were certainly represented on them; but whatever they may have been, they are so much defaced, that little more than the outlines of one of them, and some fragments of other paintings on the spandrils of the pyramids, which form the finishings of the pannels, are now visible: it is impossible, therefore, to ascertain who were the several persons these figures were designed to represent. The only figure of which there are any remains, is that of a venerable man advanced in years, clothed in a tunic and loose robe, with a long, curled, dark-coloured beard, and a nimbus or forehead-cloth round his head, on which is a kind of wreath or turban. His left hand holds a sceptre, while his right is elevated and pointing upwards. From these circumstances it may be reasonably suggested, that this figure was intended to represent St. Edward the Confessor.

The principal front of this monument faces the area before the altar. It is in height, from the bottom of its plinth to the summits of the finials on the canopy, thirteen feet nine inches; and is formed on a more elegant and enriched design than that which faces to the south; it is also in a much better state of preservation.

Here, under the canopy, and on a stone plinth, rising eight inches, is placed a chest of oak, twelve feet six inches in length, three feet in height, and two feet eleven inches in width, evidently intended to represent the sarcophagus of Sebert, as well as to serve for an altar-table on the day of his anniversary, and at such times as mass was to be celebrated there for the repose of his soul. This chest

is of very plain and rude workmanship; but its deficiency in decoration arises from its being framed to receive some kind of covering. The large broad-headed nails which have been driven into it, and are now remaining, as well as some filaments of gold still adhering to them, evidently prove that this chest was covered with tapestry or cloth of gold, or some other rich fabric of a similar kind.

In the immediate front of the chest stand four Gothic pilasters, two of which are placed near its head, and the other two near its foot. These pilasters serve to support the canopy towards the north, which is there formed by four acute arches or pyramidical Gothic heads, richly ornamented and placed close to each other, and, at the height of six feet from the chest, rest upon or rather abut against the pilasters. The center of each of these pyramidical heads is occupied by a circular compartment, within which is another shaped like a trefoil, and formed by three semicircular convex mouldings, conjoined in point. The faces of these compartments are covered with thick transparent red glass, laid on a gold foil, spread on a thin coat of distemper, or very fine plaister. At their greatest diameter they extend fourteen inches and a half, and are encompassed by moulded frames, raised in plaister and gilt with burnished gold. The spandrils and other parts of the fronts of these heads are in like manner faced with transparent glass, of a fine blue colour set on a silver foil, and evidently designed to imitate Lapis Lazuli. The upper edge of the weatherings, which lie on the hips of the pediments, is ornamented with crockets placed at equal distances from each other; and beneath them runs a kind of cornice or fascia, consisting of one hollow and two swelling mouldings. These crockets, together with the swelling mouldings of the cornices, and those of the arches, indentings, tracery, and ramifications, which decorate the lower parts of the canopy, are gilt partly with frosted and partly with burnished gold; but all the hollow mouldings are painted a bright, full scarlet. In the middle of the fore-part of this canopy, at the point where the two middlemost of the



acute arches or pyramids join each other, is fixed the bust of a bishop, with a mitre on his head, grounded white, and richly spangled with pieces of glass of different colours, in imitation of precious stones; and on the pilasters which stand next to it on the right and left, is the busto of a king, wearing his crown, gilt with gold and set with jewelry, in the same manner as the bishop's mitre just described. Whether these bustos were introduced by the architect merely as ornaments to the canopy, or intended to represent any and what particular persons, cannot now be ascertained. There are, however, some circumstances, as related by the early historians, which, without enquiring into their authenticity, may tend to throw some small light upon the subject. According to the account given by them, Sebert was converted to Christianity by the preaching of St. Austin, and at the persuasion of his uncle Ethelbert, King of Kent, who had some time before embraced the Christian faith. The latter, as they relate, having erected a church in London, and dedicated it to St. Paul; Sebert was piously induced to follow his example, by erecting the church at Westminster, which he commanded Mellitus, then Bishop of London, to consecrate and dedicate to St. Peter: though, according to the legendary story, which is equally true, the apostle condescended to perform the dedication in person. It may, therefore, be reasonably conjectured, that the three heads or bustos on the front of the canopy, were not placed there for the sole purpose of ornament and decoration, but in allusion to the persons who are thus supposed to have been immediately concerned in the primary foundation of Westminster Abbey; and that the heads of the two kings were intended to represent Sebert and his uncle Ethelbert, while that dignified with a mitre was designed in honour of St. Austin, from whom these kings received baptism, or of Mellitus, Bishop of London.

The wainscotting, which forms the front of the canopy on the side adjoining the south ambulatory, stands close to and serves as the back to a recess, wherein

the chest or altar-table is placed on the side facing the abbey chancel; and is there, as on the opposite side, divided into four pannels, each of them seven feet two inches in height by two feet eight inches in breadth. These pannels, like those on the south front, were formerly adorned with human figures, painted in distemper; two of which are still visible on the first and third pannels. On the former of them, and on a dark brown back ground, appears the figure, as large as life, of a tall elderly man, with a long curled beard, dressed in a rose-coloured tunic, over which is thrown a loose robe or mantle of green satin, lined with fur, and bordered with a green, white, and red mixed lace. In his right hand he bears a sceptre surmounted by the figure of an ancient church: his left he holds up, the fore-finger of which is pointed upwards; whilst, from his grave and sedate countenance, and his eyes looking, as it were, on an object in the adjoining pannel, he seems to be ruminating, if not speaking, on some important subject. He has gloves on his hands, and on his head is a circlet or crown of gold, the rim of which is plain and surmounted with strawberry leaves. In the third pannel, on a dark mazarine-blue ground, richly powdered with lions passant guardant—gold, is the picture of a middle-aged, round-faced, beardless man, five feet nine inches and a half high, dressed in a red tunic, girded about his waist by a figured girdle of elegant workmanship, the ends or tassels of which hang down to his feet. Over the tunic is a brown robe lined with fur, and guarded about the edges with a fancy lace of mixed colours, pale brown, red, and white. The robe is fastened over the right shoulder by a square fibula, coloured black, yellow, red, and white. The tops of his gloves are richly embroidered, and on the back of each is fixed a handsome quatrefoil of red, white, and green. He holds his right hand across his breast, and between the fore-finger and thumb of his left he supports a sceptre surmounted by a fancy flower or husk. On his head is a circlet of gold, which is dissimilar to the last-mentioned figure; its rim being set with

rubies and emeralds, and surmounted with balls and strawberry leaves, placed alternately on its edge*.

Each of the pannels on which the figures are painted is separated from that adjoining, by a pilaster, whose edges are ornamented with a half-rounded moulding. The flats of these pilasters are coloured red, and the ground of the mouldings, which is white, is divided by black lines into small lozenges of two inches in length, each of which is charged with a red tracery. The vaulting of the canopy is divided into four arches, which correspond, in every point, with the pannels. The surfaces of these arches are divided into compartments by several small moulded ribs tintured black, which fly diagonally from pilaster to pilaster; and each compartment, as well as the spandrils, is filled with a white tracery of trailing sprigs and leaves laid on a red ground.

* Respecting the persons whom these pictures were intended to represent, there are no documents which can justify any thing like an authentic determination. It may, however, gratify curiosity to offer a conjecture on the subject.—The first of these figures is represented as holding in his hand a sceptre surmounted with the model of an ancient church; a symbol which denotes the character of some one concerned at least in the foundation of a sacred edifice. It is well known that the statues of many kings who have been the founders of churches, abbies, or other religious houses, or were considerable benefactors to them, are represented, in allusion to such pious acts of generosity, either as holding in their hand the model of a church or abbey, or bearing sceptres surmounted with a similar figure. Hence it may, not unreasonably, be supposed, that this figure was designed to represent King Sebert, however erroneously, the supposed founder of Westminster Abbey. The back ground of the third pannel, being powdered with golden lions passant guardant of England, clearly ascertains, that the figure painted on it was designed for one of the Kings of England subsequent to the Norman invasion; to no one of whom it can with more propriety be applied, than Henry III. who rebuilt and refounded the Church of Westminster. The picture which was painted in the second pannel appears to have been designedly scraped off, from the marks of the tool, and some fragments of the painting, which are still visible near the edge of the pannel. The particular figures which were painted on the fourth pannel, as also on the two others that stood at the head and foot of the shrine, must ever remain unknown, those pannels having long since been destroyed and replaced by others.

Thus it must appear, even from this inadequate description, that, when Sebert's monument was complete and entire; when the tapers which stood before it, displayed, by their light, the paintings within its recess; and when the glass of different colours on the front of the canopy, reflected the blaze which illuminated the high altar near which it stood; it must have been one of the most splendid shrines that Westminster Abbey or any other church could boast*.

(154). **RICHARD TUFTON.**—This monument is affixed to the pillar which divides the chapel of St. Nicholas from that of St. Edmund. The busto possesses considerable expression, and gives an exact representation of the costume of the time in which he lived. The inscription describes him as being the third son of Sir John Tufton, of Hothfield in Kent, Baronet, and brother of Nicholas Earl of Thanet. He died October 4, 1631; and his brother, Sir Henry Tufton, Knight, caused this marble to be erected to his memory.

(155). **SIR ROBERT ACTON, Knight.**—This monument is attached to the wall at the corner of Henry V. th's chapel. It is of black marble, and designed with some elegance. The busto is of brass, with the figures of Apollo and Minerva holding a wreath over it. His epitaph, which is in Latin, speaks highly of his learning and his virtues. He was gentleman of the privy chamber to James I. and employed as the minister of his sovereign at the court of the Emperor of Germany. He died in the sixty-eighth year of his age, 1638.

(156). **LIONEL Earl of MIDDLESEX.**—On a gravestone near the foot of

* If it should be thought that the description of these figures, which is taken from Sir Robert Ayloff's account of them, should not be exactly answered by the colouring of the plate, it may be readily accounted for, in the different situations and opportunities of the antiquary and the artist, without diminishing the accuracy of either. The former saw and examined them at leisure, when they were displayed to the light of day; while the other could only examine them in an inconvenient position, in the obscurity of their present situation, and amidst the accumulated dust of many years.

Sebert's tomb, is this inscription :—" Near interred lieth the body of Lionel Earl
 " of Middlesex, Baron Cranfield of Cranfield in the county of Bedford, one of the
 " gentlemen of his Majesty's bedchamber. He was second son to Lionel Earl
 " of Middlesex, lord high treasurer of England, and the last of that honourable
 " family. He died the 26th day of October, in the year of our Lord 1674."

(157). CHILDREN of HENRY III. and EDWARD I.—This tomb has been described at large, p. 112.

(158). Sir THOMAS INGRAM, Knight.—In the space between the chapel of St. Nicholas and that of Henry VII. this monument is affixed to the wall. Its principal decoration is an urn supported by boys; and an enriched tablet above bears the inscription :—" Here lies interred the body of the Right Honour-
 " able Sir Thomas Ingram, Knight, who, for his eminent loyalty, sufferings,
 " and services, to and for their Majesties King Charles I. and II. was, by the
 " latter, made chancellor of the duchy of Lancaster, and one of his most honour-
 " able privy council. He died February 13, 1671."

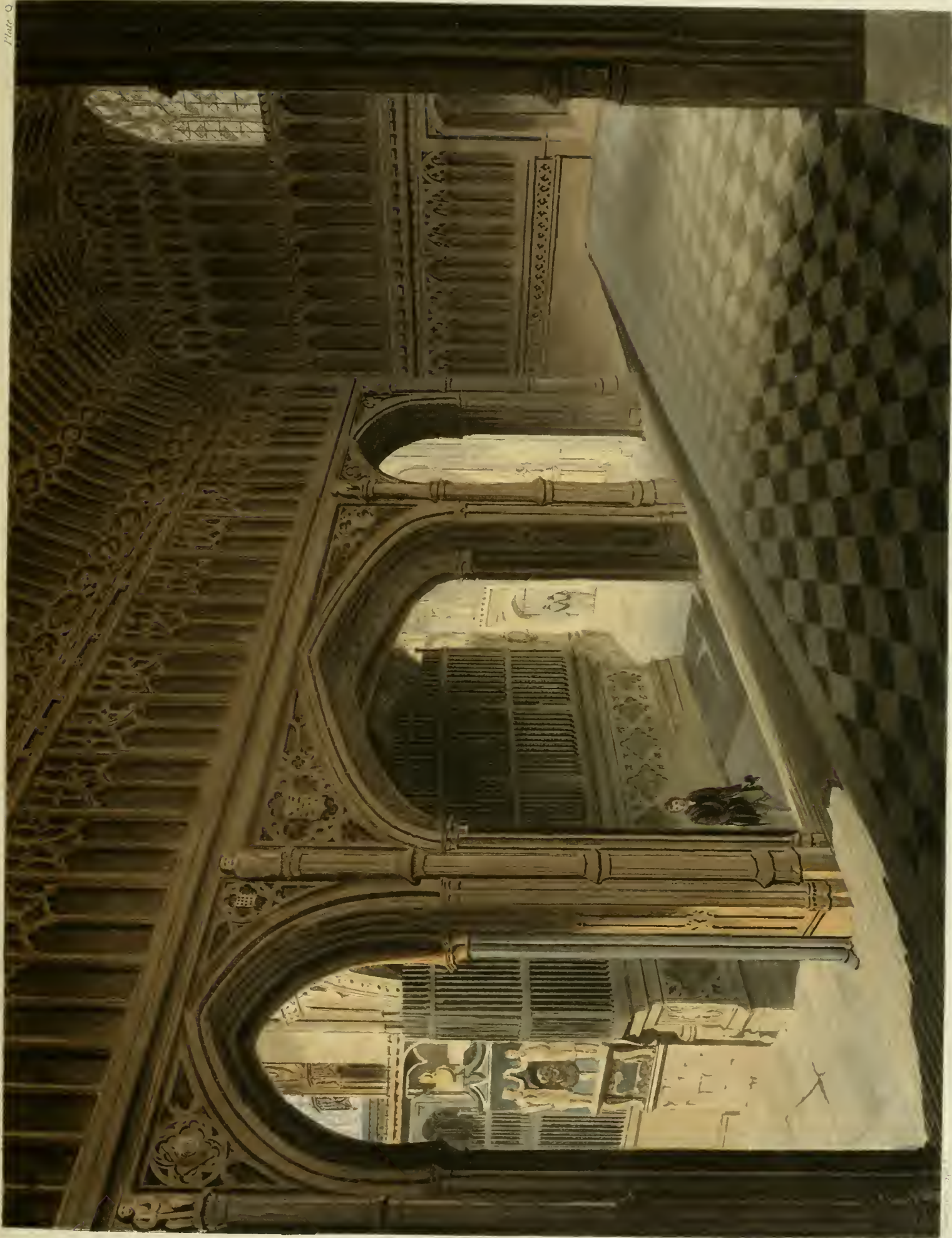
On approaching the chapel of Henry VII. the side of the chapel of Henry V. which forms an arch across the area eastward of his tomb, presents itself to the attention, and cannot fail to excite the admiration which its peculiar enrichments and decorations so well deserve. It is supported at each corner by clustered pillars; and on the ends are shields with the arms of Henry V. surrounded by four angels, whose wings are so disposed as to form an imperfect quatrefoil. On the point of the arch are a shield, helmet, and crest; in the frieze a badge of deer and swans chained to a beacon. In the center is a grand niche of three canopies, which contains a representation of the coronation of Henry V. or of his successor. Two prelates are described in the act of placing the crown on the enthroned king; while two figures kneel on each side. To the right are nine small niches, with statues; and, on the tops of their canopies, statues under other cano-

pies. This is a description of the north side of the arch, and the south side is of a similar character*. The three arches which stand on the flight of steps, forming the ascent to Henry VII.th's chapel, are of unequal breadths. Over the north arch is a shield and crest, with the side frieze continued; the ornaments over the smaller ones are the same. In a niche with a triple canopy, is St. George piercing the dragon; on the left are two niches with statues; and one on the right. Over those are six niches, containing saints, with canopies; and above is the side continuation of the altar-piece in the chauntry of Henry V. The ceiling of the arch over the area has a central crown, from which panneled rays diverge, and are bounded by a circle of quatrefoils. Some of the pannels contain deer, and others swans. The basement of Henry V.th's tomb, next the area, is formed into quatrefoils, which are in an advanced state of decay.

HENRY THE SEVENTH'S CHAPEL.

HOLLINSHED determines, with a curious degree of precision, the date when the building of this beautiful structure commenced, though he takes no notice of its progress or termination, which is the more extraordinary, as he lived through the whole period of its construction, and far beyond it. “ In this eighteenth
 “ yeare of the reign of Henry VII. on the twentie-fourth daie of Januarie, a
 “ quarter of an houre afore three of the clocke at afternoone of the same daie,
 “ the *first stone of our Ladie Chapell*, within the Monasterie of Westminster, was
 “ laide by the handes of JOHN ISLIP, abbot of the same monasterie, Sir REGINALD
 “ BRAIE, knight of the GARTER, Doctor BARNES, minister of the Rolles, Doctor

* Mr. Malcolm mentions, that, from the accidental fall of part of two of these ornamental canopies, he had an opportunity of examining the state of their materials, which he says had scarcely more solidity than lumps of sand dried in the sun. They have, he adds, been covered with a whitewash; that remains perfect till the stone actually powders into dust beneath them.—*Londinium Redivivum*.



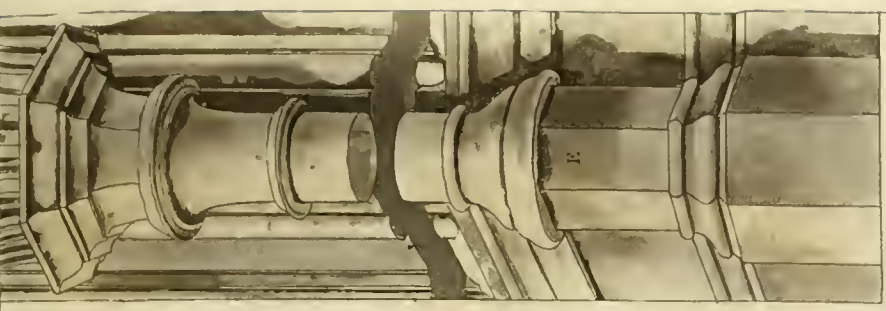
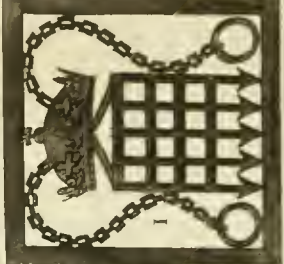
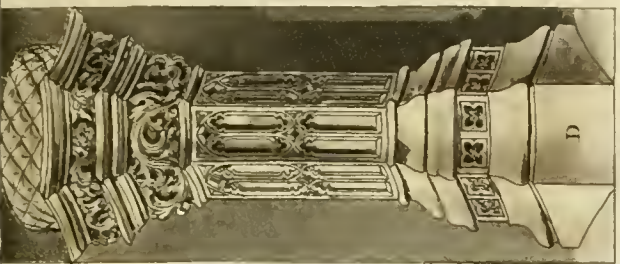
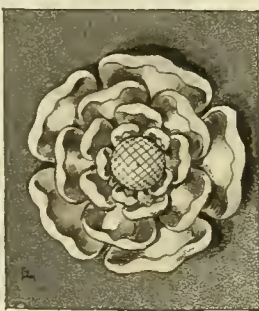
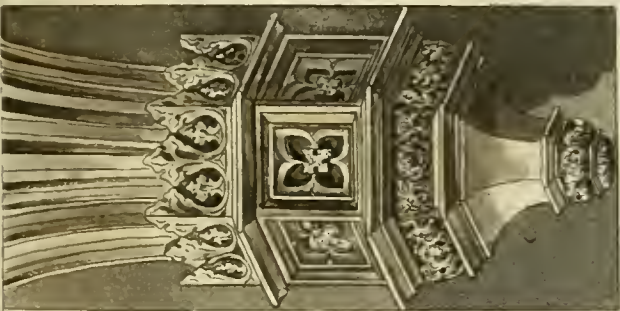
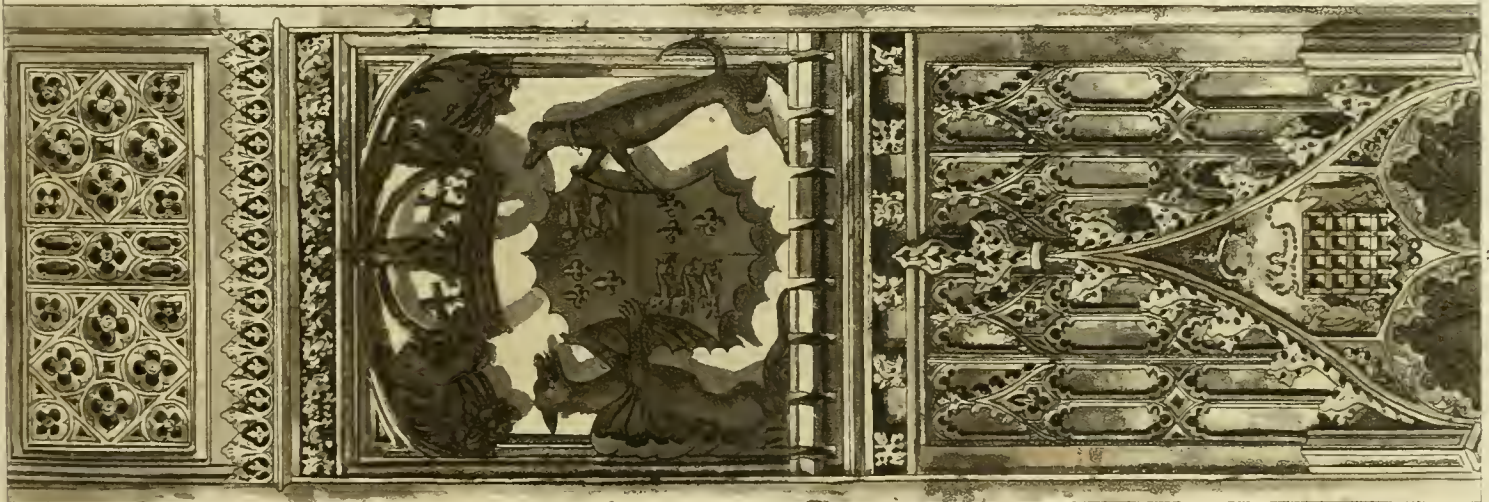
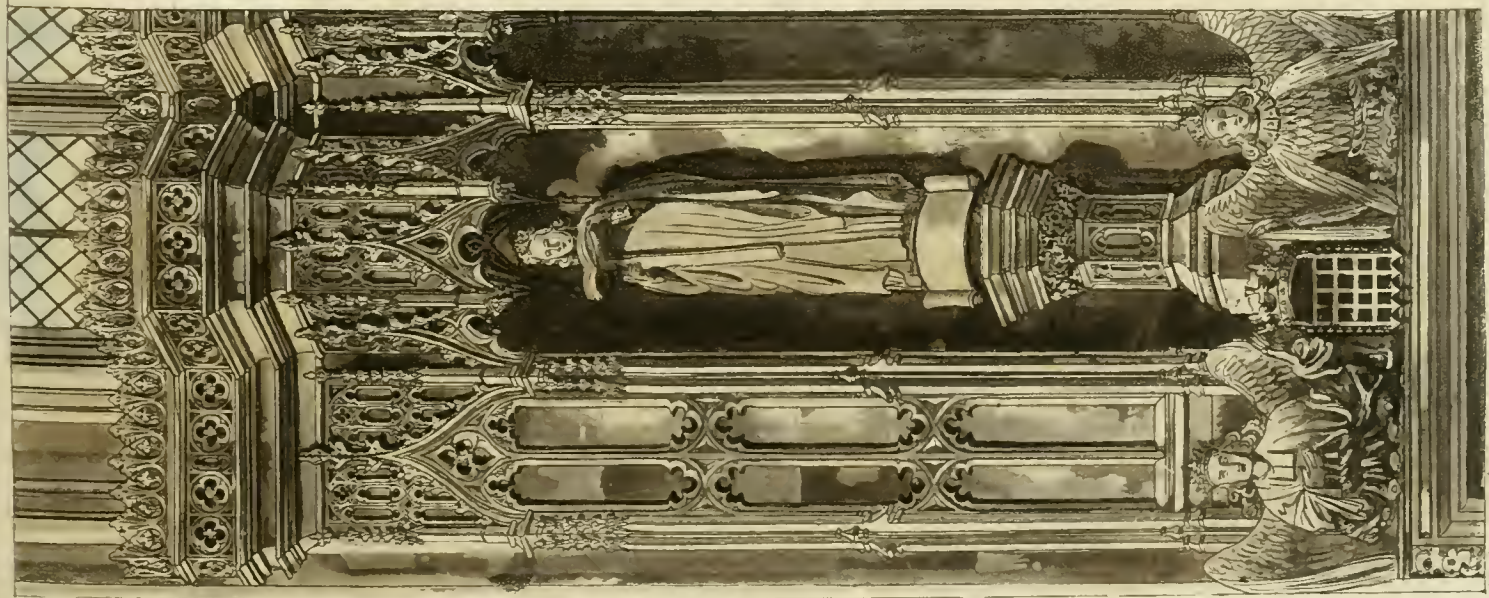


J. Mackenzie del.

J. Bluck sculp.

HENRY the SEVENTH CHAPEL
Westminster Abbey.

From a drawing by R. J. Kermann's Westminster Abbey at Westminster London



“ WALL, chapleine to the King’s Majestie, Maister HUGH OLDHAM, chapleine to
 “ the Countess of Darbie and Richmond, the king’s mother, Sir EDMUND STAN-
 “ HOPE, Knight, and diverse others. Upon the same stone was this scripture
 “ ingraven :—*Illustrissimus Henricus Septimus, Rex Angliæ et Franciæ, et Dominus*
 “ *Hiberniæ, posuit hanc petram in honore Beatæ Virginis Mariæ, 24 die Januarii, anno*
 “ *Domini 1502, et anno dicti Regis Henrici Septimi decimo octavo.* The charges
 “ whereof amounted (as some report, upon credible information as they saie,) to
 “ fourteene thousand pounds*.”

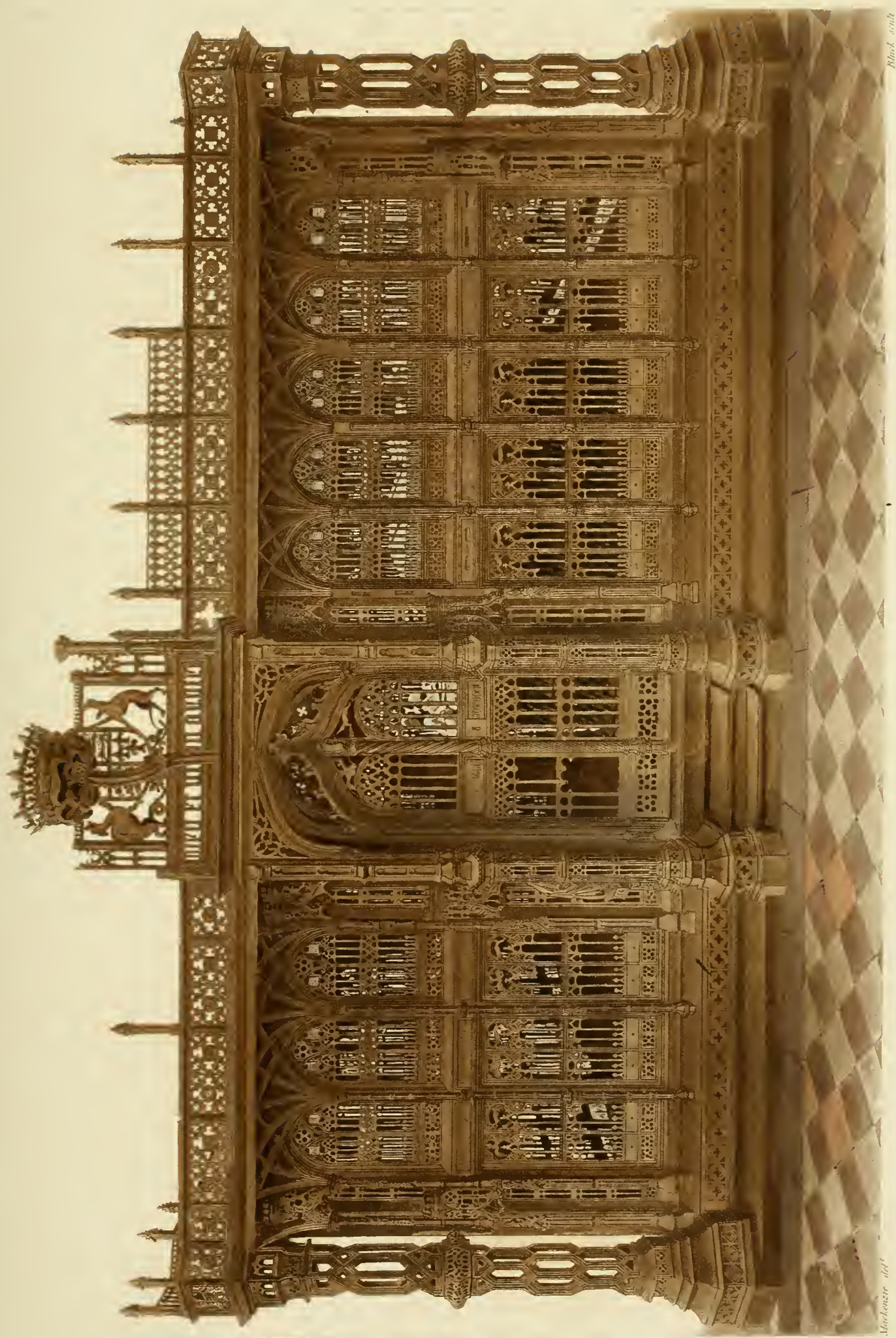
According to Stow, Henry caused the Virgin Mary’s chapel, built by Henry III. and a tavern called the White Rose, to be taken down, to allow a site for the present edifice.

The following extracts from the last will and testament of Henry VII. give many curious, as they are the most authentic, particulars respecting this chapel, and the tomb of that monarch, which is such a distinguished decoration of it. This will, which is amongst the archives of the Church of Westminster, was made at Richmond, on the last day of the month of March, 1509, in the twenty-fourth year of the king’s reign. On the 21st day of the following April he died.

“ And for asmoche, as we have received our solemn coronacion and holie inunction within our
 “ Monasterie of Westminster, and that within the same monasterie is the common sepulture of the
 “ kynges of this royme; and specially bicause that within the same, and among the same kynges,
 “ resteth the holy bodie and reliquies of the glorious King and Confessour Saint Edward, and diverse
 “ other of our noble progenitours and blood; and specially the body of our graunt dame of right
 “ noble memorie, Quene Kateryne, wife to King Henry V. and daughter to King Charles of France;
 “ and that we, by the grace of God, propose right shortly to translate into the same, the bodie and
 “ reliquies of our uncle of blessed memorie, King Henry VI. For this and divers other causes and
 “ consideracions us specially movyng in that behalf, we wol that whensoever it shall please our
 “ Saviour Jesus Christ to call us out of this transitorie life, be it within this our royme, or in any

* *Chronicle of England*, &c. vol. III. p. 530, 4to. edit. 1806.

“ other place without the same, that our bodie bee buried within the same monasterie; that is to saie,
“ in the chapell where our said graunt dame laye buried, the which chapell we have begonne to
“ buylde of newe, in the honour of our Blessed Lady. And we wol that our towmbe bee in the
“ myddes of the same chapell, before the high aultier, and in such distance from the same as it is
“ ordered in the plat made for the same chapell, and signed with our hande: in which place we wol,
“ that for the said sepulture of us and our dearest late wife the quene, whose soule God pardonne, be
“ made a towmbe of stone called touche, sufficient in largieur for us booth: and upon the same, one
“ ymage of our figure, and another of her’s, either of them of coper and gilte; of suche fashion and
“ in such maner as shall be thought moost convenient by the discrecion of our executours, yf it bee
“ not doon by ourself in our daies: and in the bordures of the same towmbe, be made a convenient
“ scripture, conteynyng the yeres of our reign, and the daie and yere of deceasse: and in the sides
“ and booth endes of our saide towmbe, in the touche under the said bordure, we wol tabernacles be
“ graven, and the same to be filled with ymages, specially of our said avouries of coper and gilte.
“ Also we wol, that by a convenient space and distance from the grees of the high aultier of the said
“ chapell, there be made in length and wede about the said towmbe, a grate, in maner of a closure,
“ of coper and gilte, after the faction that we have begonne, which we wol be by our said executours
“ fully accomplished and performed. And within the same grate at oure fete, after a convenient dis-
“ tance from our towmbe, be made an aultier in the honour of our Saviour Jesus Christ, streight adjoyn-
“ yng to the said grate; at which aultier we wol certaine priests dailie saie masses, for the weale of
“ soule and remission of synnes, under such maner and fourme as is covenanted and agreed between
“ us, and the abbot, priour, and convent of our said Monasterie of Westminster; and as more spe-
“ cially appereth by certaine writings indented made upon the same, and passed, agreed, and con-
“ cluded between us and the said abbot, priour, and convent, under our grete seal, and signed with
“ our owne hande for our partie; and the convent seale of the said abbot, priour, and convent, for
“ their partie, and remayning of recorde in the Rolles of our Chauncellary. And if our said chapell
“ and towmbe, and our said ymages, grate, and closure, be not fully accomplished and perfittly
“ finished, according to the premises, by us in our life tyme; we then wol, that not only the same
“ chapell, towmbe, grate, and closure, and every of them, and all other thinges to them belonging,
“ with all spede, and as sone after our decease as goodly may be doon, bee by our executours hooly
“ and perfittly finished in every behalve, after the maner and fourme before rehersed, and suitingly to
“ that that is begonne and doon of them; but also that the said chapell be desksed, and the windowes
“ of our said chapell be glased, with stores, ymagies, armes, bagies, and cognoissaunts, as is by us



102. HENRY SEVENTH MONUMENT;
HENRY SEVENTH CHAPEL.

“ redily devised, and in picture delivered to the Priour of Saunt Bartilmew’s beside Smythfeld, maistre
 “ of the workes of our said chapell; and that the walles, doores, windowes, archies, and vaults, and
 “ ymages of the same our chapell within and without be paynted, garnished, and adourned, with our
 “ armes, bagies, cognoissannts, and other convenient paynting, in as goodlie and richie maner as such a
 “ worke requireth, and as to a king’s worke apperteigneth. And for the more sure perfourmance and
 “ finishing of the premisses, and for the more redye paiement of the monie necessary in that behalf,
 “ we have delivered in redy monie before the hand the somme of V.MII. to the abbot, priour, and
 “ convent of our said Monasterie of Westminster, as by writing indented betwixt us and them, testi-
 “ fying the same paiement and receipte, and bering date at Richemounthe the thirteenth daie of the
 “ moonth of Aprill, the xxiii yere of our reigne, it dooth more plainlie appiere: the same five thou-
 “ sand pounds and everie parcel thereof to be truly employed and bestowed by the abbot of our said
 “ monasterie for the tyme being, about and upon the finishing and perfourmyng of the premisses from
 “ tyme to tyme, as nede shall require, by the advise, comptrollement, and on sight of such personnes
 “ as we in our life, and our executours after our decesse, yf they bee not doon in our life, shall depute
 “ and assign, without discontinuyng of the said workes or any parte of them, till they bee fully per-
 “ fourmed, finished, and accomplisshed. And that the said abbot of our said monasterie for the
 “ tyme being, be accomptable for the employing and bestowing of the said somme of V.MII. upon
 “ the said workes to us in our life, and to our executours after our decesse, for such parcell thereof
 “ as shall reste not accompted for before that, and not employed nor bestowed upon the saide workes,
 “ after our decesse, as often and whensoever wee or they shall call him thereunto, as it is more largelic
 “ containyd in the said indentures. And in case the said V.MII. shall not suffice for the whole per-
 “ fourmance and accomplishment of the said workes, and everie parcell of them, and that they bee
 “ not perfittly finisshed by us in our life daies, we then wol, that our executours, from tyme to tyme,
 “ as necessitie shall require, deliver to the said abbot for the tyme being as moche monie above the
 “ said V.MII. as shall suffice for the perfittly finishing and perfourmyng of the said workes and everie
 “ part of them; the same monie to be employed and bestowed upon the perfittly finisshing and per-
 “ fourmyng of the said workes, by the said abbot for the tyme being, by the foresaied advise, over-
 “ sighte, comptrollement, and accompte, without desisting or discontinuyng the same workes in any
 “ wise, till they and everie parcell of them, as before is said, be fully and perfittly accomplisshed and
 “ perfourmed, in maner and forme before rehersed.

“ Also we wol, that our executours, except it bee performed by ourself in our life, cause to be
 “ made for the overparte of the aultre, within the grate of our towmbe, a table of the length of the

“ same aultre, and half a foot longer at either ende of the same, and five fote of height with the
 “ bordere ; and that in the myddes of the over half of the same table, bee made the ymage of the
 “ crucifixe, Mary and John, in maner accustomed ; and upon bothe sides of them be made as many
 “ of the yimages of our said advonries as the said table wol receive ; and under the said crucifixe,
 “ Mary and John, and other yimages of our advouries and xii apostels, to be of tymbre, coverede
 “ and wroughte with plate of fyne golde. Also we give and bequethe to the aulter within the grate
 “ of our said towmbe, our *grete pece of the Holie Crosse* ; which, by the high provision of our
 “ Lord God, was conveyed, broughte, and deliverede to us, from the Isle of Cyo in Grece, set in
 “ gold, and garnished with perles and precious stones ; and also the precieuse relique of *oon of the*
 “ *legs of Sainte George*, set in silver parcell gilte, which came to the hands of our broder and cou-
 “ syne, Lewys of France, the tyme that he wan and recovered the citie of Millein, and given and
 “ sent to us by our cousyne the Cardinal of Ambryss, legate in Fraunce ; the which pece of the Holie
 “ Crosse and leg of Sainte George we wol bee set upon the said aulter for the garnisshing the same,
 “ upon all principal and solemne fests and other fests, after the discrecion of our chauntery priests
 “ singing for us at the same aulter. Also wee give and bequeth to the same aulter, if it be not doon
 “ by ourself in our life, oon *Masse-Booke* hand writen, iii sutes of aulter cloathes, iii paire of
 “ vestements, a chalece of gold of the value of oon hundred marks, a chalece of silver and gilte of
 “ xx unces ; two paire of cruetts, silver and gilte, of xx unces ; two candilstickes, silver and gilte,
 “ of c unces ; and other two candilstickes, silver and gilte, of lx unces ; and iii corporacs, with
 “ their cases ; vi yimages, oon of our Lady, another of St. John Evangelist, St. John Baptist, St.
 “ Edward, St. Jerome, and St. Fraunceys, everie of them of silver and gilte, of the value of xx
 “ marcs ; and oon pair of basons, silver and gilte, of the same value ; a bell of silver and gilte, of
 “ the value of iiil. vis. viii ; and a pax brede of silver and gilte, of the value of iii marcs. Also we
 “ bequethe to the high aulter within our said chapell of our Lady, called our Lady aulter, the grettest
 “ ymage of our Lady that wee nowe have in our juell-house ; and a crosse of plate of gould, upon
 “ tymbre, to the value of cl. ; and to everie other aulter within our said chapell of our Lady, bee
 “ they of the sides of the same, or in any other place within the compasse of the same, two sutes of
 “ aulter clothes, two paire of vestements, two corporacs with their cases ; oon *Masse-Booke*, oon
 “ chalece of silver and gilte, oon pair of cruetts, silver and gilte, oon bell, silver and gilte, and two
 “ paire of candilstickes, silver and gilte, oon of them for the high aulter, and th’ oder for the aulter
 “ of our said uncle of blessedde memorie, King Henrie the VIth. : and we wol that, that the said
 “ vestements, aulter clothes, and other ornamentes of our said aulters, be so embrowdred and



THE EFFIGY OF HENRY the SEVENTH'S MONUMENT.



THE EFFIGY OF HENRY the SEVENTH'S MONUMENT.

“ wroughte with our armes and cognoissaunts, that they may by the same bee knowen of our gifte and
 “ bequeste. And as for the price and value of them, our mynde is, that they bee of suche as apper-
 “ teigne to the gifte of a prince; and therefore we wol that our executours in that partie have a special
 “ regarde and consideracion to the lawde of God, and the welthe of our soule, and our honour royal:
 “ saving alwaies, that if we in our daies by our life provide the said vestements and ornamentes,
 “ that then our executours bee not in any wise charged with them after our decease. Also we wol,
 “ that our executours, yf it bee not doon by ourselfe in our life, cause to be made an ymage of a
 “ kyng, representeing our owen persone, the same ymage to be of tymbre, coverede and wroughte
 “ accordingly with plate of fyne golde, in maner of an armed man; and upon the same armoure, a
 “ coote armoure of our armes of England and Fraunce, enameled, with a sworde and spurres accord-
 “ ingly; and the same ymage to kneele upon a table of silver and gilte, and holdinge betwixt his hands
 “ the crowne which it pleased God to give us with the victorie of our enemye at our first felde; the
 “ which ymage and crowne we give and bequethe to Almighty God, our blessed Lady Saint Marie,
 “ and St. Edward, King and Confessour; and the same ymage and crowne in the fourme afore
 “ rehersed, we wol be set upon, and in the mydds of the creste of the shryne of St. Edward, King,
 “ in suche a place as by us in our life, or by our executours, after our decease, shall be thoughte
 “ most convenient and honorable. And we wol, that our said ymage be above the knee the hight
 “ of three fote, so that the hede and halfe the breste of our said ymage may clerely appear above and
 “ over the said crowne; and that, upon bothe sides of the said table, be a convenient brode border,
 “ and in the same be graven and writen, with large letters blacke enameled, these wordes: *REX*
 “ *HENRICUS SEPTIMUS,*” &c.

How far the chapel was advanced at the death of its royal founder is not ascertainable by any existing record. It was begun seven years before that event; and, as it was a work in which the king appears to have felt so great an interest, it may be presumed, that a considerable part of it was finished at the time of his decease. The tomb is also particularly described in the will, but it does not appear to have been completed according to the design of the royal person whose remains it was intended to contain; nor was it finished after the plans of artists employed by Henry VIII. There is a manuscript in the Harleian Collection, with this title:—“ An Estimate for the Charge for the making of a Tomb

“ for King Henry VII. which plott was afterwards disliked by King Henry VIII. “ and altered according as it now stands.” This tomb, according to Stow, was not finished till 1519, which was the eleventh year of that king. It was made, adds the same author, by Pietro Torregiano, a Florentine sculptor, for which he received a thousand pounds for the whole stuff and workmanship*. The following persons are also mentioned, in the manuscript to which reference has been just made, as having been employed under that celebrated artist: Laurence Ymber, kerver, for making the patrons, or patterns, in timber; Humphrey Walker, founder; Nicholas Ewer, copper-smith and gilder; John Bell and John Maynard, painters; Robert Vertue, Robert Jenings, and John Lebons, master-masons.

The following curious instrument, in the possession of the Church of Westminster, describes the particulars respecting the tomb of Henry VII. as undertaken to be executed by Torregiano, misspelt Torrysany in the indenture.

AGREEMENT *between the EXECUTOURS of King HENRY the SEVENTH and PETER TORRYSANY, respecting a MONUMENT to be erected by the latter for that Monarch.*

“ — — — — — of our Lorde God M.D.XVI. and in the
 “ — — — — — the viii, bitwene the Right Reverend Father in God — —
 “ — — — — THOMAS Bisshop of DURESME, JOHN Bisshop of ROCHESTER, the Right
 “ — — — — surer of Englonde, CHARLES Erle of WORCESTER, the Kinge’s — —
 “ — — — — of the Kinge’s Benche, ROBERT REED, Knyght, Chiefe Justice — —
 “ — — — — ourer of the Kinge’s Householde, JOHN CUTT, Knyght, vndir
 “ — — — — tament and laste wille of the late Kyng of most famous
 “ — — — — JOHN ISLEPE, Abbot of Westmr. on the *oon ptie*; and
 “ — — — — the *other ptie*: Witnisseth, that it is covenanted — —
 “ — — — — bitwene the said *pties*, in maner and forme following :*

* P. 499.

† This part of the indenture is torn off.

“ THAT IS TO SAY, the foresaid PETER covenanteth, promyttith, and graunteth, and hym and
 “ hys executors by thise pñts byndith to make and work, or doo to be made and wroughte, wele,
 “ clenly, workmanly, curiously, and substancially, floure basemennts of blake marble, square, of the
 “ gretenesse evrie square oon foote half . . . in length oon foote of assise ; and in the same he shall sett
 “ iiij other basementts of white marble squared, wyth levys and crestes ; upon the iiij basementts of
 “ white marble he shall sett iiij pillours of copp. gylt, wroughte with bases, cuppes, capitells, and
 “ other garnysshmente ; and of heith, greteness, and proporcyon, according to the worke : and upon
 “ the same iiij pillours of copp. gylt he shall sett a creste of copp. gylt rounde aboute the worke,
 “ squared with portcullies and flouredelis ; and upon the same he shall make, of white marble, a vault,
 “ with archytraves and frese and creste with all . . . anships and colours thereunto belonging, accord-
 “ ing as appereth by THE PATREN ; and upon the said crestes he shall sett iiij aungells of erthe, bakid
 “ in an oven after the colour of white marble, everie of them kneelyng, of the heith of ij foote of assise
 “ from the knes upward, of the which iiij aungells oon shall holde the pillour, with a cock upon the
 “ same all of copp. gylt, in the oon hande, and the scourge of copp. gylt in the othir hande ; anothir
 “ aungell shall holde the crosse of copp. gylt in oon hande, and the iiij nayles of copp. gylt in the
 “ othir hande ; anothir aungell shall holde the spere of copp. gylt in the oon hande, and the hammer
 “ of copp. gylt in the othir hande ; and the iiijth aungell shall holde in oon hande a spere staff with
 “ a sponge on the ende of copp. gylt, and in the othir hande the pynsons of copp. gylt : and upon
 “ the same crestes, upon the former parte and upon the hynder parte, he shall make the kyng’s armes
 “ of white marble, coloured as apperteynith with the crowne imperyall onn the same armes of
 “ copp. and gylt ; and at the right ende, the armes of the late kyng and quene in a scochyn of white
 “ marble, with braunches and roses on either side of the same scochyn, of white marble, all coloured
 “ as apperteynith with a crowne imperyall of copp. gylt on the saide scochyn ; and at the othir ende
 “ anothir scochyn of white marble, with the armes of Englund and Spayne, and a brannche of roses
 “ of white marble on either side, all coloured as apperteynith with a crowne imperyall of copp. gylt
 “ on the saide scochyn.—And all the saide garnysshment shall conteyne, from the nether parte of the
 “ saide iiij basements of blak marble, unto the upper partes of the crestes next the saide iiij aungells,
 “ ix fote of assise, and in lengthe also ix fote of assise ; and also that under all the saide garnysshment
 “ shall be made an awlter of the heith of ij fote of assise, and of lengthe vi fote of assise, and brede
 “ iiij fote and iiij ynches of assise : and the basementts of the same awlter shall be made of blak
 “ marble ; and upon the same basementts iiij square pillours of white marble, with levys and crestes,
 “ with their proporcions, all coloured as apperteynith to the worke : and under the saide awlter shall

“ be sett xvi pillours of copp. gylt, wroughte according to the saide patron; and upon the saide pil-
 “ lours shall be leyde and sett a blak marble stone; and under the same awlter shall be leyde a bakyn
 “ ymage of erthe coloured, of *Crist dede*; and upon the bakesyde of the saide awlter shall be sett a
 “ table of copp. gylt, in lengthe and brede after the proporecyon of the worke; and in the sides of the
 “ same table shall be made ij hystories, the oon of the resureccion of our Lorde on the foreparte, all
 “ gylt, and upon the bakesyde of the same table shall be made the hystory of the nativite of oure
 “ Lorde in lykewise gylt; and at everie ende of the same table shall be sett a square pillour of copp.
 “ gylt, wroughte with levys, bases, and capitells, according to the proporcion and heicht of the saide
 “ awlter.—And the foresaide Peter covenantith, promythith, and grantyth by these presentes, that all
 “ the whyte marble aforesaide whiche shall be necessarie for all the aforesaide worke, shall be of oon
 “ perfit whyte colour; and that also all the saide blak marble requysite to the saide premysses shall be
 “ in lykewyse of oon perfit coloure; and all the copp. convenient to the aforesaide worke shall be
 “ good, pure, fayre, and clene copp.; and that he the same Peter, at hys owne propre costes and
 “ expensys, shall fynde and bye as well all maner of whyte and blak marble as all maner of copp. and
 “ other things necessarie and requysite for the making, fynysing, and perfitting of the same awlter
 “ and other the premysses, and that all and all thinges necessarie to the same.—MOREOVER, the saide
 “ Peter covenantyth by these presentes, that he the same Peter, at hys owne propre costes and expensys,
 “ shall wele, surely, puerly, clenly, sufficiently, and workemanly gylde, or do to be gylt, with fyne
 “ golde, all the aforesaide copp. worke in and about the aforesaide awlter and other the premysses:
 “ and that all the aforesaide blak marble and whyte marble necessarie and requysite to all the afore-
 “ saide worke shall be graived, and workemanly wroughte according to the saide patron. All the
 “ whiche basemennts, aungells, awlter, and other the premysses above specified, and to the same
 “ necessary as ys aforesaide, the aforesaide Peter covenantyth by these presentes fully to make, ende,
 “ and fynish, and the same, at his owne propre costes, clerely to sett up within the new chapell which
 “ the aforesaide late kyng caused to be made at Westminster; that is to say, in suche place within
 “ the same chapell as by the aforesaide lordes and executours, or any of them, or their assignes, shall
 “ be assigned before the first day of the moneth of Novembere, the which shall be in the yere of
 “ oure Lorde God M:V:XIX: ffor all the whiche premysses the aforesaide Peter knowlachith and
 “ confessith him by these presentes to have receyved and had of the saide lordes and executours
 “ beforehande, at the then sealyng of these endentures, the some of oon thousand pounds sterling; of
 “ the which saide oon thousand pounds the saide Peter knowlachith and confessith himself fully con-
 “ tentid, paide, and satisfied, in full contente and paiemente of all the saide worke, and thereof

“ clerely acquyith and discharchith the same lordes and executours, and the executours of them and
 “ everie of them by these presentes.—FURTHERMORE, this endenture witnessith, that where’ the
 “ saide Peter and Benedyk Morovelli, and hys felliship merchaunts of Luka, John Campna and
 “ John Baptist Morvelli, also merchaunts of Luka, by their wryting obligatory, bering date of the
 “ making hereof, beene holde and bounde unto the aforesaide lordes and executours and the saide
 “ abbot in M:M: marc sterlings, to be paide at the ffest of Pentecoste next comynge after the date
 “ hereof, as in the same wrytyng obligatory thereof made more plainly it ys conteyned.—NEVER-
 “ THELESSE the aforesaide lordes and executours and the saide lorde abbot, for them and their execu-
 “ tours, woll and grauntyn by these presentes, that yf the saide Peter, his executours, or assignes, or
 “ any of them, well and truely holde, kepe, and performe all and singular covenantes, graunts, pro-
 “ mysses, and aggrements, and all other things on the partie of the same Peter above rehersed, ac-
 “ cording to the maner and fourme above declared, that then the same wryting obligatory shall be
 “ voide and holde for nought, or els to stond in all its full strengthe, effecte, and vertue, thys enden-
 “ ture in anything notwithstanding. IN WITNESSE whereof the parties aforesaide to thise endentures
 “ enterchaungeably have set their Sealys Yovyn the daie, moneth, and yere above specified*.”

This beautiful edifice consists of a porch, a nave, two aisles, and five chapels or oratories, at the eastern end. The ascent to it from the abbey is formed by twelve steps of black marble, over which is a magnificent arch of a breadth equal to that of the nave, and whose decorations, as well as those of the porch, would be more distinguishable if, fortunately, there had been a due proportion of light. The lower compartments of the sides represent a series of seven blank windows, with their proper mullions and tracery. In the compartments are displayed blank

* It appears to have been a received opinion among the antiquarian writers of this period, that the monument of Henry VII. cost £1000 for the materials and workmanship; but it does not appear from any documents that the screen was included in the estimate. Nor, indeed, does the description strictly apply to the present tomb, which, it may be accordingly presumed, was finally executed after some later design. As the screen is not specified in any of the accounts which yet remain respecting the structure of the tomb, it is more than probable that it was a distinct undertaking.

windows, divided into twelve pannels by eleven perpendicular and one horizontal mullion, over which is a profusion of ornamental tracery, formed by beautiful intersections. One of the divisions of each window is glazed: the other lights are merely those of reflection. Over the whole is a range of demi-angels, in alto-relievo, with crowns, drapery, &c.; and alternately between every two of them, are a rose, a portcullis, and a fleurs de lis, each of which are accompanied with a crown*. The capitals of the pillars on the western side, have a bear and staff, with a greyhound and dragon, on them. The angles on the sides of the great arches have the king's arms within quatrefoils, and those of the two sides his badges. A row of pinnaced and foliated arches, divided by one bay, extend north and south over the entrances. The frieze is adorned with roses; and the whole is finished by a battlement. The roof is composed of seven rows of quatrefoils filled by badges, and between are pannels with beautiful enrichments. On the platform of the steps are two doors opening to the north and south aisles of the chapel; over them are pannels, divided and subdivided by tracery, and their spandrels are decorated with the portcullis and the rose. The eastern side of the porch corresponds with the others, except that the row of angels is discontinued over the three gates, which are in double folds, of a ponderous appearance, and made of brass. Those in the center, are of the largest dimensions, and are divided into sixty-eight perforated compartments, containing pierced crowns and portcullises, the king's initials, fleurs de lis, a falcon, three thistles springing through a coronet, their stalks terminating in seven feathers; three lions, and a crown supported by sprigs of roses. On each division is a rose, and dragons between the roses. The smaller gates contain twenty-eight compartments, with similar emblems. The two pillars between the gates have double fillets, and the capitals are

* A similar range of sculpture is continued round the inside of the chapel, immediately above the large arches, and beneath the line of statues.

foliage. The animals, badges of the king, hold fanciful shields on them, but have lost their heads. The space from the range of sculpture above the gate, is filled by the large western window of the chapel, the upper lateral parts of which consist of very elaborate tracery; while its central division is without decoration, and has the appearance of being in an unfinished state. The upper part contains various figures in painted glass, crosses, or crowns, and fleurs de lis; single feathers of the Prince of Wales's crest; red and blue mantles, crowns, and portcullises; crowns and garters; the crown and red rose; and two roses or wheels, full of red, blue, and yellow glass: but this window is so near the end of the abbey, that a very small portion of light is admitted by it.

The side aisles have four arches, which are hid by the stalls. The clustered pillars between them support great arches on the roof, each of which have twenty-three pendant small semi-quatrefoil arches on their surface. Four windows, in the style of that at the west end, fill the spaces next the roof, all of which are enlivened with painted glass, displaying lions, fleurs de lis, and red and blue panes. Beneath the windows the canopies and niches are exquisitely sculptured. There are five between each pillar, trios of two-part pinnacled buttresses forming the divisions. The canopies are semi-sexagons, and their ornaments and open work are finished with great delicacy: over them is a cornice, with a row of quatrefoils. The battlement consists of a rich, ornamental foliage. The statues stand on blank labels; and, though the pedestals have the same form, they differ in their tracery and decorations. Beneath them is a continuation of the range of half-length angels, described on the west wall.

Of the statues, the first five to the north-west are cardinals and inferior ecclesiastics. The rest are in the following order:—A figure, with St. Peter's keys on his hat; another, holding a mitre; a prelate, whose hand is licked by an animal become shapeless; an old man reading, who, by the pig at his feet, may be supposed to

be St. Anthony; and a prelate bestowing benediction on a female who is kneeling before him. In the next compartment is a prelate reading, with a spindle in his hand; a king; a prelate, a king, and a bishop wresting a dart from death, who is prostrate beneath his feet. Under the fourth window is a priest uncovering the oil for the ceremonial of extreme unction; St. Lawrence, with the gridiron, reading; an old man, with flowing hair, bearing something, the form of which is no longer definable, on a cushion; a priest, and a female, who appears to be an abbess. On the south side, beginning at the great arch which separates the nave from the chancel, are, a king reading, an old man reading, a young man playing on a pipe, St. Sebastian bound to a tree, and a figure with a bow. Further on are, a bishop bearing a crosier in his left hand, while, with his right, he holds a crowned head, placed on the corner of his robe; a queen, a bishop with a crosier and wallet, a king with a sceptre, St. Denys with a head in his left hand, and a bishop. Under the third window, the first statue has been removed; then follow a bishop reading, St. George and the dragon, a mitred statue supporting a child, and a priest in the act of devotion. Beneath the last window is a female holding a label, a cardinal reading, another with a label, and a third without any additional circumstance. There are eight statues belonging to the great arch already mentioned, four on each side, two of which form a continuation of the niches, and the others are over them. Those on the south consist of a mitred character before a desk, with a lion fawning on him; another is in the act of reading; above, are two monks in a similar occupation. On the opposite side is an empty space where a figure once stood, the other is a bishop bestowing benediction. The upper statues represent old men reading.

The chancel is semicircular, and consists of five sides; but the windows are not exactly the same as those on the side of the chapel: that to the east displays the painting of an old man, in colours of uncommon brilliance. The general

line of enrichments throughout the body of the edifice, is continued round this part of it. The statues consist of a female saint on her knees; another of the same sex, distinguished by a coronet; a monk, with a boy singing by his side; the next is in a state of mutilation; a figure bearing a cross in his right hand, and in the act of reading; another employed in the same occupation; St. Thomas, with a spear and a book; a priest consecrating the elements; a pilgrim, and a figure reading. The characters of the statues to the east cannot be accurately distinguished, from the nature of the lights, but the first of them appears to be St. Peter. The south-east side presents a figure reading, another engaged in meditation, a clerical character bestowing the benediction, and two bearing something which is not discernible. Those which follow are, a female, an old man, a pilgrim, a female holding a tower in her left hand, and looking on a book, and a saint also with a book and supported by a cross.

These statues, which are seventy-three in number, differ from each other in their attitudes, features, and drapery, and are decided proofs of the skill which the sculptors of that age had attained when they were employed in this chapel. Nor can it be doubted, that the whole of these figures could then have been explained by the legendary writings which formed a part of the divinity of that period, and were sanctioned by the general faith of the people. But though the influence of the saints of those days has long been lost in doubt, if not in oblivion, the beauty of their sculptured representatives still continues to display itself to the admiration of an age, which beams with intellectual illumination, but does not often afford examples of art which will be allowed to have attained an equal excellence.

The arch, with its intercolumniation, which forms the division between the nave and the chancel, is bounded by clustered pillars, and combines no common portion of variety and beauty. Of these divisions, described from their base upwards, two niches are the first ornaments, but despoiled of their statues. Their

pedestals are octagonal, the shafts adorned with arched pannels, and the frieze with foliage, fighting dragons, vines, and shields with roses. The niches are surmounted by pointed arches enriched with foliage; and, on the pillar between them, angels, supported by greyhounds and dragons, hold a rose on the north side, and a portcullis on the south; two crowns in alto-relievo over them, have been, in a great measure, destroyed. Each niche has two slender pillars within it, with groins of suitable proportion. Oak branches and acorns compose the remaining decorations. Above the great arch over the niches, are pannels and quatrefoils, and a frieze of branches and roses, with a cornice and battlements. The next compartment displays the arms of Henry VII. beneath an arch, with the dragon and greyhound as supporters. Two angels, but much decayed, issue, as it were, from the side pillars, and suspend the crown over the arms. Another frieze of branches, with a foliated battlement, crosses the intercolumniation. Above, are two lozenges within squares, each containing four circles, and quatrefoils within them. The arch across the roof is filled with pointed pannels in two ranges, divided at intervals by ovals and quatrefoils inclosing royal badges. The extreme lines of the arches are varied with an indenture of small curves.

The east ends of the side aisles are formed into little chapels, before which is the basement of their screens. The lower part is a range of circles, containing quatrefoils, roses, and fleurs de lis; above them are arches and quatrefoils, with a frieze of dragons, greyhounds, faces, and sprigs of foliage: the top of the whole is embattled. Other ornaments once formed the upper part or finishing of these circular screens, but they have long ceased to adorn them. The original altarpieces, which are in a grand style of design, still remain, without having suffered the injury which might have been expected from the changes, the chances, and corrodings of time: the marks of the altars are still visible. Over them are arched pannels surmounted by quatrefoils, on which is a line of angels, with the king's badges; and above, three superb niches, whose ornaments and canopies are

of elaborate workmanship. On the top of that, in the center, is seated a lion; a greyhound and a dragon crown the others. The center niche, in the south chapel, is empty; but the right contains a statue, about four feet in height, representing a man, of a venerable appearance, reading in a book which rests on the hilt of a sword; a mitred figure, on the left, bears a head with a mitre, and is probably intended for St. Dionysius.

The roof of this chapel defies the power of language to give an adequate idea of the geometrical skill which produced it. The variety of its ornamented details, its decorated pendants, elaborate tracery, and clustered beauties, can alone be rendered intelligible to the eye that sees it; even the pencil fails in its attempt to define many of the minute parts which assist in composing the beautiful whole.

The principal monuments in this chapel have been erected to the following royal and illustrious personages, in the description of which the numerical succession hitherto adopted will be pursued.

Edward V. and brother Richard Duke of York	ob. 1483
Henry VII. ob. 1509, and Elizabeth his queen	— 1502
Margaret Countess of Richmond	— 1509
Margaret Countess of Lenox	— 1577
Mary Queen of Scots	— 1587
Elizabeth Queen of England	— 1602
Sophia, } daughters of James I.	{ — 1606
Mary, }	{ — 1607
Lodowick Stuart, Duke of Richmond and Lenox, and Frances his wife	— 1639
George Villiers, Duke of Buckingham, and Catherine his wife	— 1634
George Monck, Duke of Albemarle	— 1669
George Saville, Marquis of Halifax	— 1695
Charles Montague, Earl of Halifax	— 1715
John Sheffield, Duke of Buckingham	— 1720
Catherine Lady Walpole	— 1737

(162)*. HENRY the SEVENTH. — This celebrated tomb is worthy of the splendid structure in which it is placed. It stands in the center of the east end of the nave, and is one of the most superb memorials which has ever been erected to departed greatness. It is inclosed in a screen of brass, nineteen feet in length, eleven in breadth and the same in height; beautiful in its design and of most admirable workmanship; though evident traces appear of mutilation and despoilment in the vacant niches and injured decorations. The parts which were once richly gilt and curiously enamelled, with several of its statues, are no more seen: the only figures that remain are those of St. George, St. James, St. Bartholomew, and St. Edward†. The whole displays superior skill; but the small, slender pillars, and the badges of the greyhound, dragon, portcullis, &c. are introduced with genuine taste and incomparable effect. On the tomb, within it, repose Henry and his neglected queen, whose effigies are in a masterly style of execution, and the countenance of the king bears a strong resemblance to the pictures which remain of him. The bas-reliefs prove the genius of their sculptor, while the subjects of them betray the gross superstition of the times when such superior art was called to the work. St. Michael and the Devil are combined with the Virgin and Child, St. George with St. Anthony and his pig, St. Christopher and St. Anne, Edward the Confessor and a Benedictine monk, Mary Magdalen and St. Barbara, and other incongruous ideas compose the designs. The angels at the corners do not possess the same degree of grace and elegance which distinguish the other parts of this superb sepulchre. The altar, which

* It is necessary, from unavoidable accidents, to apologize for an hiatus of three numbers in the figures of reference by which the tombs are distinguished.

† Stow, in his *Survey of London*, mentions, that “ a certain lewd fellow, in the year 1569, “ stole away divers parcels of brass and copper that adorned this tomb; but the theft being discovered, “ the culprit was punished by M. Bernard Randolph, the common sargeant of London.”

was within the screen, and is particularly mentioned and appropriated by King Henry's will, was destroyed by the zeal of republican fanaticism.

At the head of this tomb lie the remains of that hope of his kingdom, Edward VI. who died in the sixteenth year of his age, and the seventh of his reign. A monument was erected to his memory by his sister and successor, Queen Mary, which, according to Camden, was beautiful in its form and rich in sculpture; but being considered as a relict of Popish superstition, was demolished also by the frenzy of the Puritans.

On the inside of the brass screen that incloses the tomb, is the following inscription, which is repeated on the outside, but has suffered some obliteration.

SEPTIM' HENRIC' tumulo requiescit i' isto,
 Qui regu' splendor, lumen, et orbis erat.
 Rex vigil et sapiens, comes, virtutis amator,
 Egredi' formâ, strenu' atque potens.
 Qui pep' it pacem regno, qui bella peregit
 Pluri'a, qui victor semp' ab hoste redit.
 Qui natas binis conjunxit regib' ambas,
 Regib' et cu'ctis federe junct' erat.
 Qui sacru' hoc struxit templum, statuitq' sepulchru'.
 Pro se, proq' sua conjuge, prole, domo.
 Lustra decem atq' annos tres plus, compleverat a'nis,
 Nam tribus octenis, regia sceptrâ tulit.
 Quindicies d'm, centenus fluxerat ann'
 Currebat nonus, cum venit atra dies;
 Septima ter mensis lux tunc fulgebat ap' lis,
 Cu' clausit summu' tanta Corona diem.
 Nulla dedere prius tantu' sibi secula regem
 Anglia, vix similem posteriora dabunt.

Round the ledge of the tomb :

Septimus hic situs est Henricus, gloria regum
 Cunctorum, ipsius qui tempestate fuerunt;
 Ingenio atque opibus gestarum et nomine rerum
 Accessere quibus naturæ dona benignæ :
 Frontis Honos, Facies Augusta, Heroica Forma;
 Junctaque ei suavis conjux perpulcra, pudica,
 Et sæcunda fuit : fælices prole parentes
 Henricum quibus octavum terra Anglia debes.

Beneath the king's effigy :

Hic jacet HENRICUS, ejus nominis Septimus, Angliæ quondam rex, Edmundi Richmundie comitis filius, qui die xxii Augusti rex creatus, statim post apud Westmonasterium die xxx Octobris corontur, anno domini M.CCCC.LXXXV. Moritur deinde xxi die Aprilis, anno ætatis liii. Regnavit annos xxiii, menses octo, minus uno die.

Beneath the queen's effigy :

Hic jacet REGINA HELLISABET, Edwardi IV quondam regis filia, Edwardi V regis quondam nominati soror, Henrici VII olim regis conjux, atque Henrici VIII regis mater inclyta. Obiit autem suam diem, in Turri Londoniarum, die xi Febr. anno Dom. 1502. 37 annorum ætate functa.

(163). LEWIS STUART, Duke of RICHMOND.—This tomb, which is of brass, almost fills the chapel to the north of Henry VII.th's monument. The figures of the duke and duchess are finely cast; but the caryatides which support a canopy, of various ornamental, pierced scroll-work, in the characters of Faith, Hope, Charity, and Prudence, possess superior excellence. The figure of Fame, on the top, is represented in the act of taking her flight; and the urns are copied after antique forms.

“ Depositum illustrissimi et excellentissimi Principis LUDOVICI STUARTI Esinei
 “ Levinæ Ducis filii, Johannis propatruï sermi—. Regis Jacobi nepotis, Rich-



163. LEWIS STUART, DUKE OF RICHMOND
HENRY THE SEVENTH'S CHAPEL



HENRY 7TH CHAPEL.

64 John Sheffield, Duke of Buckingham.

“ mondîæ, et Levinîæ Ducis, Novi Castelli ad Tinam et Darnliæ comitis, &c.
 “ Magni Scotiæ Camerarii et Thalassiarchæ hereditariè, sacri palatii Jacobi Regis
 “ Seneschalli, cubiculariorumque principalium primi. Regi a sanctioribus con-
 “ siliis, San. Georgiani Ordinis Equ. Scoticorumque per Gallias Cataphractorum
 “ Præfecti, viri excelsi ad omnia magna et bona nati, ad meliora defuncti. Vixit
 “ annos 49, menses 4, dies 17.”

“ Illustrissima et excellentissima Princeps, Francisca Richmondiæ et Levinîæ
 “ Ducissa; Domini Thomæ Howardi Bindoniæ filia, Thomæ Howardi Norfolciæ
 “ Ducis, ex Elizabethâ Edwardi Ducis Buckinghamiæ filia, neptis, Ludovici
 “ Stuarti Richmondiæ et Levinîæ Ducis uxor; charissimi conjugii nunquam non
 “ memor Conjugi optime merito sibi posuit hoc monumentum. Obiit 8 die
 “ mensis Octob. anno Dom. M.DC.XXXIX.”

At the east end of this chapel, against the wall, is a pyramid with an urn, which perpetuates the memory of Esme Duke of Richmond, and bears the following inscription:

“ Hac in urnâ includitur Cor; infra requiescit corpus illustrissimi Ducis ESME
 “ STUART: Parentes qui quærit, sciat illum a patre Jacobo primum Levinîæ
 “ Duce eundem honoris titulum accepisse; a matre vere Mariâ, Georgii Ducis
 “ Buckinghamiæ filiâ unicâ, vitam et spiritum hausisse, quem postea Parisiis
 “ efflavit. Ætatis suæ anno XI, mensis Augusti die 14, anno Salutis Humanæ
 “ M.DC.LXI.”

(164.) JOHN SHEFFIELD, Duke of BUCKINGHAM.—This monument, by Scheemakers, occupies the place where the old altar stood in the north-east recess; and, though it displays very glaring inconsistencies in the design, may be ranked among the more splendid sculptures of the abbey. The figure of the duke reposes, in an half-raised posture, on a very handsome sarcophagus, clad in the Roman costume; while the figure of his duchess stands weeping at his feet, in an English dress.

Military trophies, and the figure of Time bearing the medallions of their deceased children, complete the design. The titles which this nobleman possessed, and the dignities to which he was elevated, appear in the following inscription:

“ JOHANNIS SHEFFYLDE, ex illustri SHEFFYLDIORUM stemmate, quod a R.
 “ Hen. III. (Hæredibus Masculis directis semper gradu se invicem excipientibus),
 “ ad hanc usque ætatem duravit, oriundi: Comitatus BUCKINGHAMLÆ Ducis;
 “ NORMANBIÆ Ducis, Marchionis; MULGRAVIÆ Comitissæ; Baronis SHEFFYLDE de
 “ Boterwyke, et e Nobilissimo PERISCHELIDIS Ordine Equitis.

“ Primis ille nuptiis duxit Ursulam CONOVII; secundis Catherinam GAINS-
 “ BURU; tertiis demum Catherinam, Anglesicæ Comitissam, Jac. II. Regis et
 “ Catharinæ Sedly Dorcestrensis Comitissæ, filiam; quæ læto marito peperit,
 “ 1. Sophiam, 2. Johannem, 3. Robertum, 4. Henriettam-Mariam (omnes in
 “ gremio temporis requiescentes), 5. Edmondum, matris jam tot cladibus afflictæ
 “ Solamen Unicum.

“ Regnante Carolo II. Cohorti de Hollandia dictæ, Arcique; Kingstoniensi
 “ ad ripam Fluminis Hull, munitæ, præfectus est, et Cubiculariis Regiis primi
 “ ordinis ascitus: Regnante dein Jacobo II. factus est hospitii regis Camerarius:
 “ regnante Anna, privati sigilli Custos, et Secretioris Concilii Præses.

“ Negotia publica in superiore domo Parlamenti per LIV annos (dubium an
 “ facundia an solertia majore) tractavit; et deficientibus corporis viribus, Animi
 “ tamen vigores ad extremum usque halitum retinuit. Obdormivit XXIV die Feb.
 “ anno ætatis LXXV, Salutis M.DCC.XX.”

Dubius, sed non improbus, vixi;

Incertus morior, non perturbatus;

Humanum est nescire et errare.

Deo confido,

Omnipotenti, benevolentissimo.

Ens entium miserere mei!

Pro Rege sæpe, pro Republica semper.



GEORGE THE FIRST, KING OF GREAT BRITAIN.

Book & engraving under

The recess where this monument has been placed resembles the chapels in its roof and windows. The niches and statues on the west end are perfect. That in the center is St. Sebastian; on the right of which is a soldier, and on the left a martyr, with an instrument of torture on his neck.

(165.) GEORGE VILLIERS, Duke of BUCKINGHAM, and CATHERINE his Wife. —This extraordinary monument has demolished all the decorations of the north chapel, where it stands. It combines a rare variety of subjects; prostrate effigies, kneeling children, weeping deities, and obelisks on skulls; compose the sepulchral mass, and defy an intelligible description of it. The inscription displays the great qualities and connections of these illustrious persons.

“ Perenni memoriæ

“ Celsissimi potentissimique Principis GEORGII VILLIERS, Ducis, Marchionis, Co-
 “ mitis BUCKINGHAMLÆ, Comitis Coventriæ, Vice Comitis Villiers, Baronis Wad-
 “ don, Angliæ, Hiberniæ, Walliæ, Thalassiarchæ omnium arcium propugnacu-
 “ lorumque maritimorum ac classis regiæ Moderatoris, equorum regionum Ma-
 “ gistri, quinque portuum et appendicum Domini Tutelarii, Castri Doverensis
 “ Præfecti, omnium regionum saltuum Theriotrophiorum, ac nemorum cis Trenta-
 “ norum Justiciarii, Castri regii Vindesorii Præsidis Monarchæ Britannico ab
 “ intimis cubiculis, Senatuum sanctiorum Angliæ, Scotiæ, et Hiberniæ Consiliarii,
 “ Equitis nobilissimi Ordinis Periscelidis, Consilii polemico Domini Præsidis,
 “ Academiæ Cantabrigiensis Cancellarii dignissimi.

“ Tantus tamen heros omnibus corporis et animi dotibus memorabilis, duobus
 “ potentissimis invicem Regibus intimus, charissimus omnibus, togæ juxta sagique
 “ artibus florentissimus, literarum et literatorum, Fautor amplissimus, in omnes
 “ bene meritos liberalitatis inexhaustæ, denique singulari humanitate et omni
 “ morum suavitate incomparabilis immani teterrimæ parricidæ facinore trucidatus.

“ Communi Invidiæ, quæ semper Virtutis et Honoris Comes individua inno-
 “ centissimo sanguine suo immeritissimo litavit.”

“ Katharina verò Heroïna splēdidissima Comitissæ Rutlandiæ filia et hæres
 “ unica, prolis summæ spei, utriusque sexus, D.D.D.D. Mariæ, Caroli (qui in
 “ cunis obiit) Georgii, Francisci novissimi posthumique, felicissima ab ipso mater
 “ facta, suavissimam charissimi conjugis sui memoriam, qua pietate, quo honore
 “ potuit prosecuta. Hos Titulos (non vanitati litatura, sed optimorum principum
 “ munificentiam testatura) præfigendos curavit: tristesque exuvias et quicquid
 “ ipsius adhuc Cælo non debetur, Honorario hoc Monumento mæstissime inclusit,
 “ anno Epochæ Christianæ M.DC.XXXIIII.”

In this chapel there is a fine statue, holding a book, with a lion at his feet, and a priest on each side. Beneath is a tablet, whose characters are no longer legible, and which occupies the place of the ancient altar. The painted glass of the windows displays the arms of Edward the Confessor, the initials of Henry VII. a red rose, and fleur de lis, with a crown on a tree; an emblem alluding to the discovery of Richard III.'s crown, after the battle of Bosworth-Field.

The eastern recess, which, in every respect, resembles the others, contained, in its perfect state, six statues: the central figure on the north side is entirely decayed, or has been accidentally removed: those opposite are, St. Peter, Edward the Confessor, with his queen, and the figures of episcopal dignitaries. The south-east recess is in a perfect state, with evident traces where the altar once stood. A small tablet near the floor marks the grave which has been allotted, in this last asylum of kings and other illustrious dead, to the remains of Anthony Philip Duke of MONTSPENSIER, the second son of the Duke of Orleans, and descended from the kings of France. He was born July 3, 1775, and died May 18, 1807. Near the same spot, the late Queen of France, the consort of Louis



166 Lady Walpole. 167 Duke of Albemarle. 168 Countess of Richmond.
EAST END OF SOUTH AISLE.

Engraved by J. R. Chalmers, from the original drawings by W. P. and London

XVIII. now resident in England, received a temporary sepulchre, till her reliques could be removed for final interment to the country which gave her birth*.

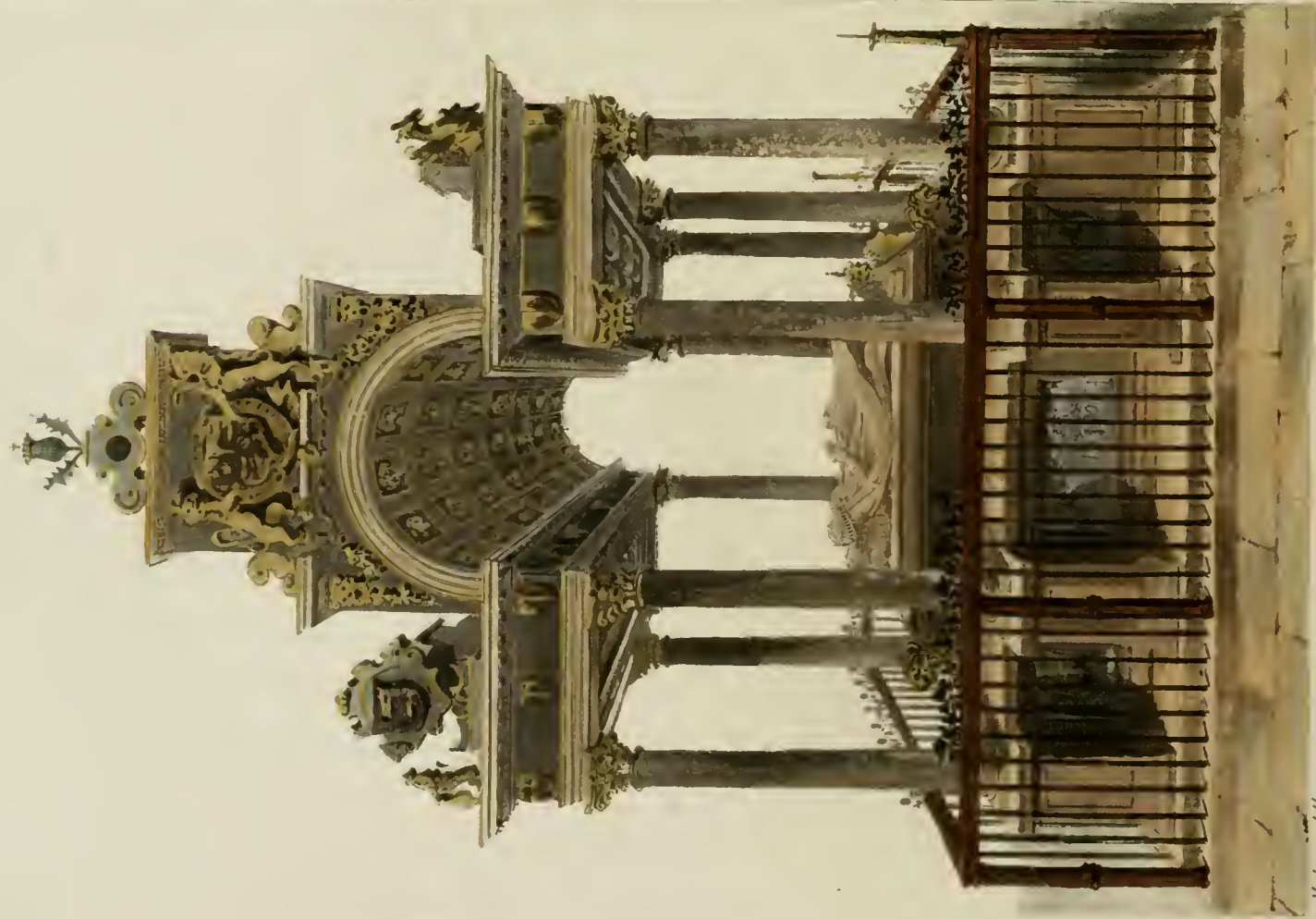
The east end of both the aisles have been sanctified by altars, over whose places are the same kind of beautiful niches and decorations which adorn the recesses in the nave. The statues in the north aisle are, a king, St. Lawrence, and some holy person who has subdued the fierceness of a dragon. The middle niche in the south aisle has lost its tenant; but on the left is a woman bearing a coronet, and resting a book on the hilt of a sword, with the point on the cap of a man lying prostrate; the other is also a female, with her hands joined, as in prayer, resting on a long staff crowned with a cross, and the end of it in a dragon's jaws. At the western terminations of both these aisles are large windows formed by intersecting arches, with various panes of painted glass; those on the sides also are not without remnants of it. They all display representations of the red rose, fleur de lis, a rose half red and half white; the portcullis, and the initials H. R. At the west end of the north aisle is an inclosure, whose sides are adorned with pannels, and a frieze and battlements of much beauty: it was probably used as a sacristy or vestry, for the use of the chantry priests. The entrance to these aisles is through beautiful arches, whose ceiling, as well as those of the aisles themselves, is enriched with those decorations which have been so often mentioned.

(166.) Lady WALPOLE. — This lady is commemorated by a tall, graceful statue, standing in a musing attitude, on a pedestal, in the north-eastern part of the south aisle. This beautiful piece of sculpture was executed by *Vallory*, of

* The opportunity which the removal of this royal corpse to the Continent afforded, was very properly taken, of sending to be interred, in Catholic ground, the unburied coffins of two foreign ministers, which had been so long left to the gaze of the visitors of this chapel, whose earth was not considered by their diplomatic officers, at the time, as sufficiently canonical to receive them.

Rome, from an ancient marble in the Villa Mattei, and was brought from Italy by Sir Robert Walpole. The virtues and admirable qualities of this excellent lady, are recorded in the following inscription :—" To the memory of CATHARINE
 " Lady WALPOLE, eldest daughter of John Shorter, Esq. of Bybrook in Kent,
 " and first wife of Sir Robert Walpole, afterwards Earl of Orford ; Horace, her
 " youngest son, consecrates this monument. She had beauty and wit, without
 " vice or vanity ; and cultivated the arts without affectation. She was devout,
 " though without bigotry to any sect ; and was without prejudice to any party,
 " though the wife of a minister, whose power she esteemed but when she could
 " employ it to benefit the miserable, or to reward the meritorious. She loved
 " a private life, though born to shine in public ; and was an ornament to courts,
 " untainted by them. She died August 20, 1737."

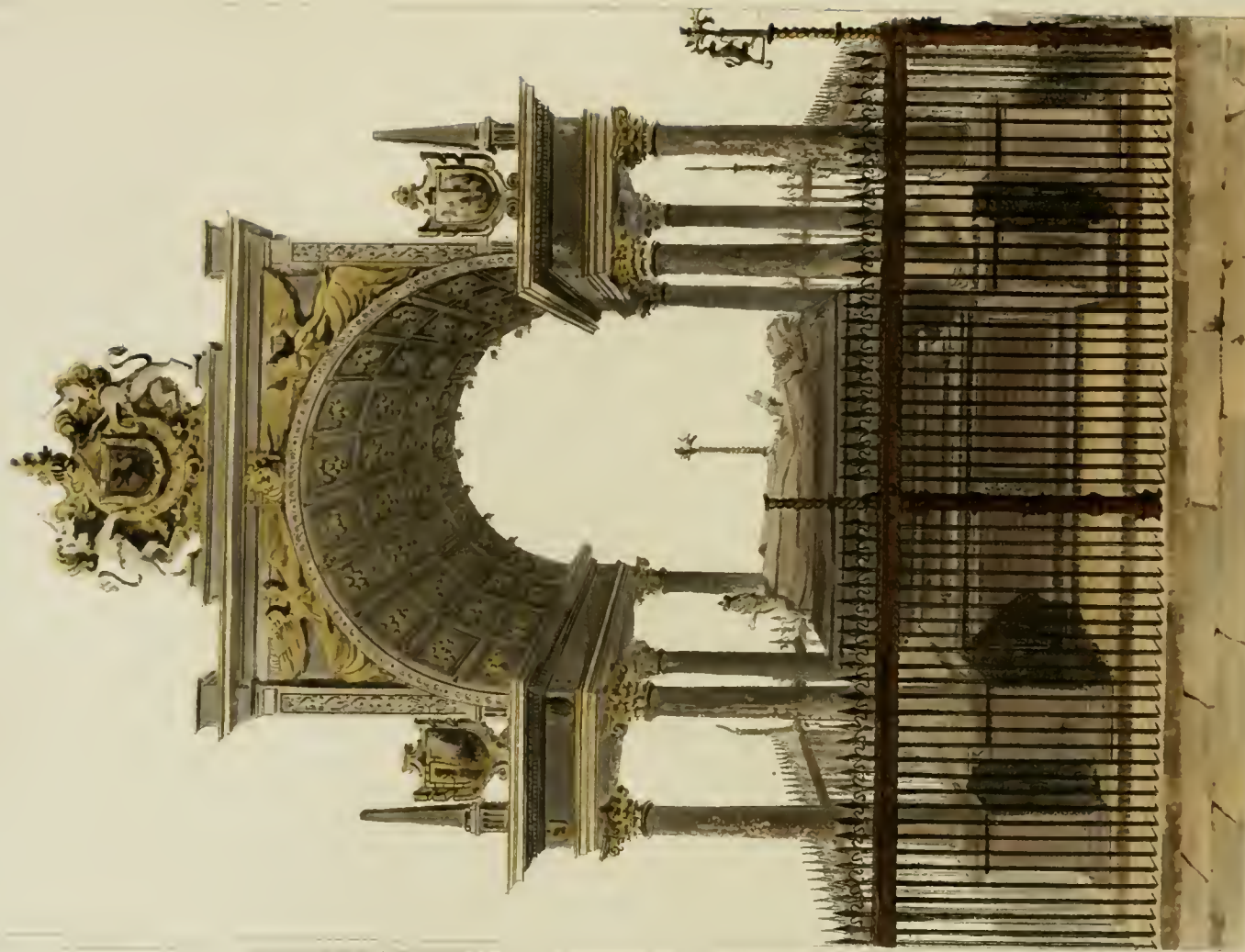
(167.) GEORGE MONCK, Duke of ALBEMARLE.—This monument, which occupies the first arch at the east end of the same aisle, consists of a rostral column, crowned with the family arms, the statue of the duke in armour, and a weeping figure : a medallion, with a sword and other warlike implements, are arranged without taste, and of moderate execution. He died January 4, 1670, and was buried here in great pomp the last day of April following, after having laid in state several weeks. It must appear strange that this should be the only inscription which appears on the monument of a man, who, without bloodshed, restored monarchy, religion, and constitutional order to his country.—" Grace Countess
 " Granville, Viscountess Carteret, relict of George Lord Carteret, Baron of
 " Hawnes, and youngest daughter of John Granville, Earl of Bath ; John Earl
 " Gower, Viscount Trentham, Baron of Sittenham, grandson of Lady Jane
 " Leveson Gower, eldest daughter of the said Earl of Bath ; Bernard Granville,
 " Esq. grandson of Bernard Granville, brother to the said Earl of Bath ; have
 " erected this monument in pursuance of the will of Christopher Duke of
 " Albemarle."—Gul. Kent, *inv.* ; P. Scheemakers, *fcc.*



Monument del'

169 QUEEN ELIZABETH II.

London Pub. Men. 1 181, per R. Ackermann's. Westminster, at 17 Strand



Statue del'

170. MARY QUEEN OF SCOTS.

(168.) MARGARET TUDOR, Countess of RICHMOND.—This is an altar tomb, on which is placed an effigy, in brass, of the mother of Henry VII.; and in point of features, hands, and drapery, is among the most excellent figures in the abbey. Having lived through the prosperous reign of her son, and seen her grandson Henry seated on the throne, she departed this life in July, 1509. Her memory is perpetuated by her numerous benefactions and foundations for the promotion of piety and learning; the principal of which are recorded in the following inscription round the verge of her tomb :—“ MARGARETÆ RICHEMONDIÆ, Septimi Henrici
 “ matri, Octavi Avia, quæ stipendia constituit tribus hoc cœnobio monachis,
 “ et doctori grammatices apud Wimborn; perque Angliam totam divini verbi
 “ præconi; duobus item interpretibus Literarum Sacrarum, alteri Oxoniis, alteri
 “ Cantabrigiæ, ubi et collegia duo Christo, et Johanni discipulo ejus struxit.
 “ Moritur ann. Dom. M.DIX. III calend. Julii*.”

(169.) Queen ELIZABETH.—This superb monument adorns the north aisle, and is among the best specimens of taste during a period when the arts were struggling for their revival. The effigy of this great princess reposes on a slab, resting on four lions, beneath a magnificent arched canopy, supported by ten marble columns of the Corinthian order. Her features bear a strong resemblance to the pictures which remain of her. These inscriptions appear on different parts of her tomb :

West end.—“ Memorix æternæ Elizabethæ, Angliæ, Franciæ, et Hiberniæ
 “ Reginæ, R. Henrici VIII. filiæ, R. Henrici VII. nepti, R. Ed. III. pronepti,
 “ patriæ parenti, religionis et bonorum artium altrici, plurimarum linguarum
 “ peritia præclaris tum animi tum corporis dotibus regiisque virtutibus supra
 “ sexum Principi incomparabili, Jacobus Magnæ Britannix, Franciæ, et Hiber-
 “ niæ, Rex, Virtutum et Regnorum hæres, bene merenti pie posuit.”

* It is of this lady's bounty that forty poor women partake every Saturday forenoon, at a long table in the south cross of this church; each of whom receives two-pence, one pound and a half of beef, and a four-penny loaf of bread.

East end.—“ *Memoriæ sacrum.*—Religione ad primævam sinceritatem re-
 “ staurata, pace fundata, moneta ad justum valorem reducta, rebellione domestica
 “ vindicata, Gallia malis intestinis præcipiti sublevatâ, Belgio sustentato, Hispa-
 “ nicâ classe profligata, Hibernia pulsâ Hispanis et rebellibus ad deditionem
 “ coactis pacata, redditibus utriusque academici lege annuariâ plurimum adauctis,
 “ tota denique Anglia ditata prudentissimeque annos XLV administrata: Eliza-
 “ betha regina victrix, triumphatrix, pietatis studiosissima, fœlicissima, placida
 “ morte septuagenaria soluta, mortales reliquias, dum Christo jubente resurgant
 “ immortales, in hac Ecclesia celeberrima ab ipsa conservata et denuo fundata
 “ deposuit.”

East Base.—“ Obiit XXIV Martii, anno Salutis M.DCII. regni XLV ætat. LXX.”

West Base.—Part of which is obliterated. “ Regno consortes et urna hic
 obdormimus Elizabetha et Maria sorores in spe resurrectionis*.”

(170). MARY STUART, Queen of SCOTS.—Near that of Elizabeth, and
 beneath a tomb of equal splendour, and in the same style of design, repose the
 ashes of this beautiful, accomplished, and unfortunate princess, who thus appears
 in death to maintain the rivalry of her life. After her execution she was
 buried with great pomp in the cathedral church of Peterborough; but, on the
 accession of her son to the throne of England, her remains were removed to the
 place which they now occupy in this church, among her royal ancestors. Her
 descent and kindred, her uncommon attainments and rare endowments, her
 troubled life and lamentable end, are described with great animation in this
 monumental record:

D. O. M.

“ Bonæ memoriæ et spei æternæ, MARIE STUARTÆ, Scotorum Reginæ,
 “ Franciæ Dotariæ, Jacobi V. Scotorum Regis filiæ, et hæredis unicæ, Henrici

* There was no memorial to mark the grave of Mary, till James I. on erecting a monument to Elizabeth, ordered this sentimental notice to be engraved on it.

“ VIII. Angl. Regis, ex Margareta majori natu filiæ (Jacobo IV. Regi Scotorum
 “ matrimonio copulatæ) proneptis, Edwardi IV. Angl. Regis, ex Elizabetha
 “ filiarum suarum natu maxima abneptis. Francisci II. Gallorum R. conjugis,
 “ coronæ Angl. dum vixit certæ et indubitata hæredis, et Jacobi Magnæ Britanniae
 “ monarchæ potentissimi, matris.

“ Stirpe verè regiâ et antiquissimâ prognata erat maximis totius Europæ
 “ Principibus agnatione et cognatione conjuncta, et exquisitissimis animi et
 “ corporis dotibus et ornamentis cumulatissima, (verum, ut sunt variæ rerum
 “ humanarum vices) postquam annos plus minus viginti in custodiâ detenta,
 “ fortiter et strenue (sed frustra) cum malevolorum obtrectationibus, timidorum
 “ suspicionibus, et inimicorum capitalium insidiis conflictata esset, tandem inaudito
 “ et infesto regibus exemplo securi percutitur: et contempto mundo, devicta
 “ morte, lassato carnifice, Christo servatori animæ salutem, Jacobo filio spem
 “ regni et posteritatis, et universis cædis infaustæ spectatoribus exemplum patientiâ
 “ commendans, piê, patienter, întrepidè Cervicem Regiam securi maledictæ
 “ subjecit, et vitæ caducæ sortem cum cælestis regni perennitate commutavit. VI
 “ idus Februarii, anno Christi M.D.LXXXVII. ætatis XXXXVI.”

North side.—Si generis splendor, raræ si gratia formæ,

Probri nescia mens, inviolata fides.

Pectoris invicti robur, sapientia, candor,

Nixaque solantis spes pietate Dei;

Si morum probitas duri patientia fræni,

Majestas, bonitas pura, benigna manus,

Pallida fortunæ possint vitare tonantis

Fulmina quæ montes templaque sancta petunt,

Non præmaturâ fatorum sorte perisset,

Nec fieret mastis tristis imago genis.

Jure Scotos, Thalamo Francos, spe possidet Anglos ;

Triplíce sic triplex jure corona beat :

Fælix, heu nimium fælix si turbine pulsa

Vicinam sero conciliasset opem :

Sed cadit ut terram teneat, nunc morte triumphat,

Fructibus ut sua stirps, pullulet inde novis :

Victa nequit vinci, nec carcere clausa teneri,

Non occisa mori, sed neque capta capi.

Sic vitis succisa gemit sæcundior uvis,

Sculptaque purpúreo gemma decore micat.

Obruta frugifero sensim sic cespite surgunt

Semina per multos quæ latuere, dies.

Sanguine sancivit fædus cum plebe Jehova,

Sanguine placabant numina sancta patres.

Sanguine conspersi quos præterit ira penates

Sanguine signata est, quæ modo cedit humus.

Parce Deus, satis est, infandos siste dolores,

Inter funestos pervolet illa dies.

Sit reges mactare nefas, ut sanguine posthac

Purpuero nunquam Terra Britannia fluat.

Exemplum percat cæsa cum vulnere Christi;

Inque malum præceps author et actor eat.

Si meliore sui post mortem parte triumphet ;

Carnifices sileant, tormina, claustra, cruces.

Quem dederant cursum superi Regina peregit :

Tempora læta Deus, tempora dura dedit,

Edidit eximium fato properante Jacobum

Quem Pallas, Musæ, Delia, fata colunt.

Magna viro, major natu, sed maxima partu,

Conditur hic regum filia, sponsa, parens.

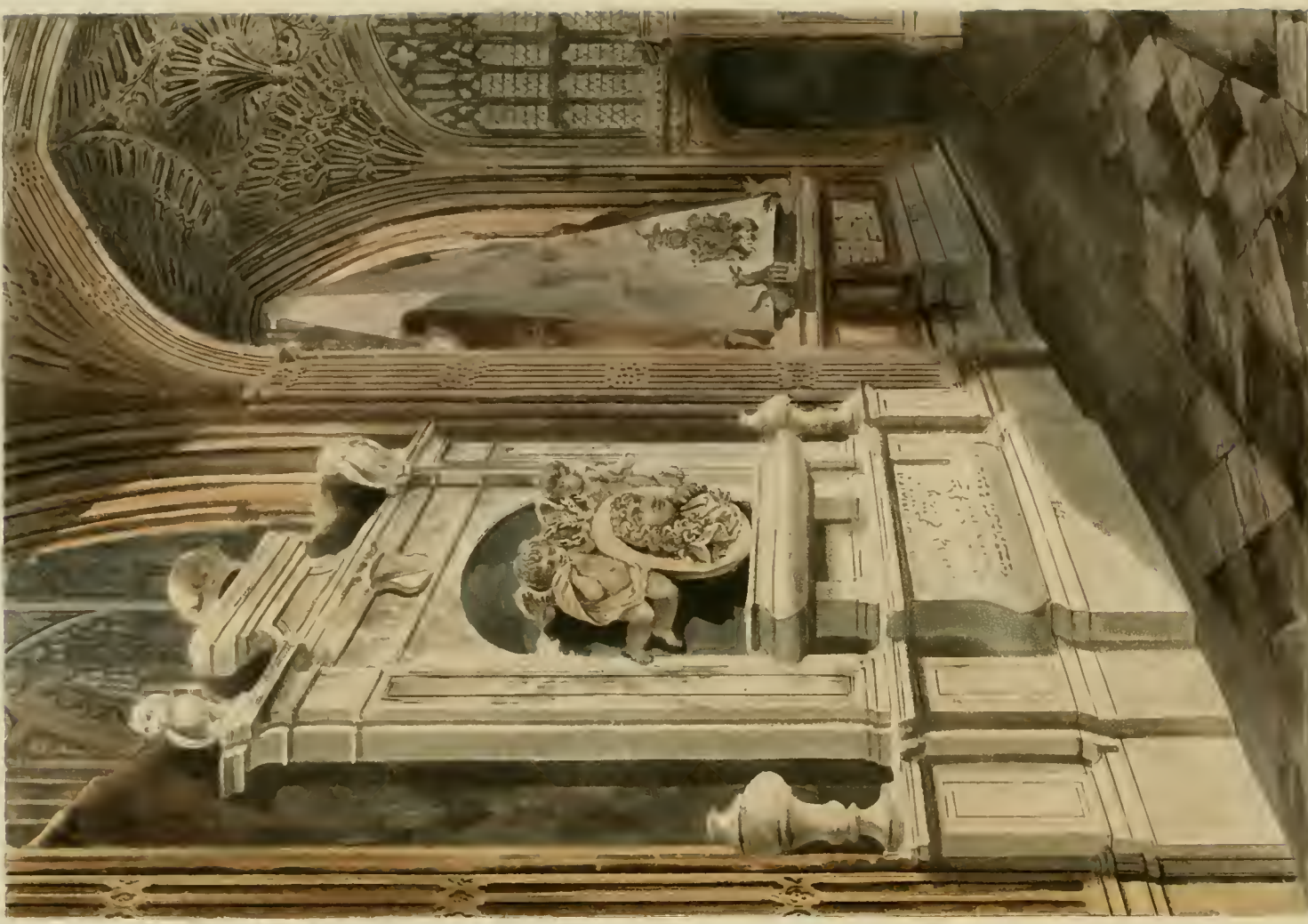
Det Deus ut nati, et qui nascentur ab illâ,

Æternos videant hinc sine nube dies.



Thompson del.

171 Edward 3rd & his Brothers.
172 Sophia, Fourth Daughter
173 Margaret, Third Daughter
174 James the First



subscribed sculp.

NORTH AISLE,
HENRY 7th CHAPL.
171 Sir George Savile.
172 H. Montague.

(171). The Princess SOPHIA, fourth Daughter of JAMES I.—At the east end of the same aisle, is this singular monument, which represents an infant figure in a superb marble cradle; on the back of which, beneath the royal arms in a lozenge, fancifully decorated, is the inscription:—“ Sophia, Rosula Regia, præ-
 “ *propereo fato decerpta, et Jacobo Magnæ Britannia, Franciæ, et Hiberniæ Regi,*
 “ *Annæque Reginæ, parentibus erepta, ut in Christi rosario reflorescat, hic sita*
 “ *est, Junii XXIII, regni R. I. IIII, M.DCVI.*” Her date was brief indeed, as she survived her birth but three days. Her body was conveyed from Greenwich, where she was born, June 21, 1606, to Westminster, and was buried in this church, at the time when the workmen were employed in erecting the tomb of Queen Elizabeth.

(172). The Princess MARIA, the third Daughter of the same Monarch.—Near to the former is a small table monument, with a winged boy at each corner, and upon it the effigy of the royal child reclining in an half-raised posture, with a lion at her feet. She was also born at Greenwich, in 1605, and committed to the care of the Lady Knevet, in whose house, at Stanwell, she died December 16, 1607. Her remains were brought from thence to the residence of Dr. Richard Neyle, then Dean of Westminster; and the following day conveyed privately through the cloisters to this place of her interment. The tomb is thus inscribed:—“ *Maria filia Jacobi Regis Magnæ Britannia, Franciæ, et Hiberniæ,*
 “ *et Annæ Reginæ, primævâ infantiâ in cœlum recepta: mihi gaudium inveni, pa-*
 “ *rentibus desiderium reliqui, die XVI Decembris, M.DCVII. Congratulentes*
 “ *condolete. Vixit annos II, menses V, dies VIII.*”

(173). EDWARD the FIFTH and his Brother the Duke of YORK.—Between these tombs, in a recess in the wall, is an altar of white marble, which was erected by Charles II. to the memory of these murdered princes. The inscription con-

(175). CHARLES MONTAGUE, Earl of HALIFAX.—The memorial raised to perpetuate the talents, virtues, and accomplishments of this nobleman, is of various marble and of stately design. It consists of a pyramid decorated with the arms of the family in brass gilt, and supported by two griffins of the same material. The basement is of large dimensions, and displays an inscription which enlarges on his private qualities and public services. Two lateral pedestals of suitable proportions recede from it, and are crowned with urns of a pleasing figure.

H. S. E.

CAROLUS MONTAGUE,
Honorabilis Georgii Montague de Horton,
In agro Northantoniensi, filius,
Henrici Comitis de Manchester nepos,
Qui Scholæ Regiæ apud hanc ecclesiam
Alumnus,
Collegii Sæ Trinitatis apud Cantabrigienses
Socius.
Literas humaniores tam feliciter excoluit,
Ut inter nostratum primos,
Tam poetas, tum oratores,
Dispari licet in studiorum genere,
Pari tamen cum laude floreret;
Bonarumque artium disciplinis instructus,
Ex academiæ Umbraculis
In publicum prodiret,
Literatorum jam tum decus
Mox et præsidium.
Brevi etenim hunc virum
Sua in senatu facundia,
In concilio providentia,
In utroque, solertia, fides, authoritas

HISTORY OF

Ad gerendam Ærarii curam evexit,
 Ubi laborantibus Fisci rebus
 Opportunè subveniens,
 Monetam argenteam
 Magno reipublicæ detrimento imminutam,
 Valori pristino restituit;
 Et tantæ molis opus
 Cum flagrante jam bello diutino,
 Et aggredereetur et absolveret,
 Ne subsidia Regi Regnoque necessaria
 Decessent interim,
 Ne fides aut privata, aut publica,
 Vaccilaret uspiam
 Sapienter cavit.
 His erga Patriam et Principem meritis
 Utriusque, benevolentiam complexus,
 Avitum stirpis suæ splendorem
 Novis titulis auxit :
 Baro scilicet, deinde et Comes Halifax
 Creatus,
 Ad tres Montacutiani nominis proceres
 Quartus accessit :
 Summo denique Periscelidis honore
 Insignitus.
 Dum promovendæ saluti et utilitati publicæ
 Omni mente incumberet,
 Medios inter conatus,
 (Proh lubricam rerum humanarum sortem).
 Cum bonorum omnium luctu
 Extinctus est
 XIX die Maii, A.D. M.DCC.XV.
 Ætatis suæ LIV.

(176). MARGARET DOUGLAS, Countess of LENOX. — The monument of this illustrious lady is at the entrance of the north aisle, and near that of her daughter-in-law, Mary Queen of Scots. It is a sumptuous altar tomb, on which her effigy lies in robes of state, with a coronet on her head, and her feet resting on a lion, whimsically crowned with a similar badge of honour. Of the eight children who are represented as kneeling round their mother, three of them only are recorded. The first, with the crown over his head, is Lord Darnley; the rest died in their infancy. The base is divided by pedestals, which support the arms and obelisks. On the intervening tablets are the several inscriptions.

West end. — “ S. M. MARGARETÆ DOUGLASIÆ, MATTHÆI STUARTI, LEVONISIÆ
 “ Comitiss uxori Henrici VII. Angliæ Regis, ex filia nepti potentiss. Regibus
 “ cognatione conjunctissimæ Jacobi VI. Scotor. Regis Avia Matronæ sanctissimis
 “ morib. et invicta animi patientia incomparabili P. obiit Martii decimo, anno
 “ Dom. 1577.”

Margareta potens, virtute, potentior ortu,
 Regibus ac proavis nobilitata suis :
 Inde Caledoniis australibus inde Britannis
 Edita principibus, principibusque parens.
 Quæ mortis fuerant solvit lætissima morti,
 Atque Deum petiit, nam fuit ante Dei.

South side. — “ Henry, second sonne to this lady, was King of Scots, and father
 “ to James VI. now king. This Henry was murdered at the age of twenty-one
 “ yeares. Charles, her youngest sonne, was Earle of Levenox, father to the
 “ Lady Arbell. He died at the age of twenty-one yeares, and is here intombed.”

East end. — “ Absolutum cura Thomæ Fowleri hujus dominæ executoris,
 “ October 24, 1578.”

“ Here lyeth the noble Ladye Margaret Countesse of Levenox, daughter
 “ and sole heir of Archibald Earle of Anguise, by Margaret Queene of Scottes,
 “ his wife, that was eldest daughter to Kinge Henry VII. whoe bare unto Mat-
 “ thew Earle of Levenox, her husbände, 4 sonnes and 4 daughters.”

North side.—“ This ladye had to her great-grandfather, Kinge Edward IV.;
 “ to her grandfather, Kinge Henry VII.; to her uncle, Kinge Henry VIII.; to
 “ her cousing germane, Kinge Edward VI.; to her brother Kinge James of Scot-
 “ land V.; to her sonne, Kinge Henry I.; and to her grandchilde, Kinge
 “ James VI. Havinge to her great-grandmother and grandmother, two Queenes,
 “ both named Elizabeth; to her mother, Margaret Queene of Scots; to her aunt,
 “ Marie the French Queene; to her cousyns germaines, Marie and Elizabeth,
 “ Queenes of England; to her niece and daughter-in-law, Marie Queene of
 “ Scotts*.”

Such is the present state of this high-wrought, beautiful, and solemn structure. The oaken stalls, indeed, interfere with its general effect, by impeding the view of the arches of the aisles, with their rich ceilings; but though they are inferior to the stone work, and not always adapted to their situation, there are parts of them which are finely imagined. The seats are fixed to the wall by hinges, and when they are down nothing appears on them; but, on being turned back, they display those improper, not to say indecent, representations which disgraced the times

* At the east end of the south aisle, near the site of its ancient altar, is a royal vault, which was made for the remains of Charles II. and contains also those of William and Mary, Queen Anne, and Prince George of Denmark. Between the knights' stalls is the vault of the present Royal Family, which is divided into three aisles. At the upper end are George II. and Queen Caroline, the sides of whose coffins were taken out, that they might be thus closely united in death (they lie in a marble chest); Frederick Prince of Wales and his Princess, two Dukes of Cumberland, the Duke of York, Prince Frederick William, the Princesses Amelia, Caroline, Elizabeth, Louisa Anne, and two infant children of their present Majesties, the Princes Alfred and Octavius, occupy the side aisles.

when they were executed. Many of them are ridiculously whimsical and full of ludicrous expression: such as apes gathering nuts; another drinking; a bear playing on the bagpipes; two figures with their hands tied across their knees; a woman in the act of scourging the bare body of a man; another beating a man with her distaff; a man widening his mouth with his fingers; a giant picking soldiers out of a walled town; an ape overturning a basket of wheat; a fox in armour riding on a goose; a cock in armour riding a fox; a devil carrying off a miser; and many of which decency forbids a description. Some, indeed, are serious, as the Judgment of Solomon, and David and Goliath, &c.

In this chapel the Knights of the Bath receive their installation: on the pinnacles of the stalls, their helmets, crests, and swords are placed; and, from the line of angels above, large banners of the companions are suspended; which, though to common eyes they may give a splendour to the vista, do, in fact, destroy a complete interior view of the structure.

At an installation, the sovereign's seat is on the right side of the nave, at the west end; the knights are seated on the upper ranges, and the esquires on those next the pavement. The arms, names, and titles, engraved on brass plates, are fastened to the backs of the stalls.

The last installation took place on June 1, 1812. The names of the knights of this order are as follows, and as they were successively elected:—His Royal Highness the Duke of York, Grand Master; Sir Robert Gunning, Viscount Howe, Earl St. Vincent, Viscount Bridport, Sir William Medows, Lord Whitworth, Sir John Borlase Warren, Sir Alured Clarke, Sir Thomas Graves, Sir Thomas Trigge, Sir James Saumarez, Sir John Francis Cradock, Lord de Blaquiere, Earl of Malmesbury, Sir George Yonge, Lord Henley, Sir Robert Abercrombie, Lord Keith, Sir Joseph Banks, Sir John Colpoys, Lord Hutchinson, Sir John Thomas Duckworth, Sir Eyre Coote, Sir David Dundas.

The following distinguished persons were installed on this occasion :—Sir Arthur Paget, Earl of Wellington, Earl of Ludlow, Sir Samuel Hood, Earl of Northesk, Sir Richard John Strahan, Sir Alexander Forrester Cochrane, Sir John Stuart, Sir Philip Francis, Sir George Hillaro Barlow, Viscount Strangford, Sir Richard Goodwin Keats, Sir David Baird, Hon. Sir John Hope, Sir Brent Spencer, Sir George Beckwith, Hon. Sir Thomas Cochrane, Sir John Coape Sherbrooke, Sir William Carr Beresford, Sir Thomas Graham, Sir Rowland Hill, Sir Samuel Achmuty, Sir Henry Wellesley*.

ST. PAUL'S CHAPEL.—NORTH-WEST SIDE.

ON descending from the beautiful structure which has been just described, this chapel appears in the north area or ambulatory, with a skreen formed on the eastern side of the door, by the tomb of Lord Bouchier.

(177). Sir JOHN PUCKERING, Knight.—This distinguished person was privy-counsellor to Queen Elizabeth, and four years chancellor, in which office he died. This monument, like many others of the same period, wears a most sumptuous appearance. It is lavishly adorned with statues, columns, arches, obelisks, animals, and scroll-work of various marbles, enriched with painting. At his right is the figure of his lady, who caused this stately memorial to be erected; and beneath the figures of their parents, are those of their eight daughters, kneeling on either side of a desk. On tablets within an arch are these inscriptions :

“ *Juris prudentia, pietate, consilio, multisque aliis virtutibus, insignis JOHAN-*
 “ *NES PUCKERING, Miles, a serenissima Elizabetha Angliæ Regina, in Secretius*
 “ *Consilium, ac summum Magni Sigilli Angliæ Custodis munus ascitus, cum*

* Two highly finished and coloured engravings of the procession and ceremonial of the Knights of the Bath, from drawings by Mr. Frederic Nash, are now preparing for publication by Mr. Ackermann in the Strand.



Sketches by del. 177 St John Buckering Miles Kn! 178 St Ja! Fullerton Kn! 179 St Tho! Bromley Kn! Black sculp.

WEST SIDE OF THE CHAPEL OF ST PAUL.

Published Aug^r 1, 1811, for R. Ackermanns Westminster Abbey at 101 Strand London

“ quatuor annis, singulari fide et æquitate jus dixissit, placide in Domino obdormientis hic situs est. Vixit annos 52, obiit 30 Aprilis, 1596.”

Causarum imperii et curarum pondere fessus,
Vivere pœna fuit, mors mihi somnus erat.
Divitiæ, fascès, legiones, stemmata, honores,
Temporis hæc spoliū, prædaque mortis atræ.

(178). Sir JAMES FULLERTON, Knight.—This is an altar tomb of black and white marble, in a state of decay. It bears the recumbent figure of this gentleman, represented in armour, with his lady by his side. In a plain arch in the wall is an inscription quibbling on his name:—

“ Here lyes the remnant of Sir JAMES FULLERTON, Knight, first gentleman
“ of the bedchamber to King Charles I. (prince and king); a gracious rewarder
“ of all virtue; a severe reprover of all vice; a professed renouncer of all vanities. He was a firm pillar to the commonwealth; a faithful patron to the
“ Catholic church; a fair pattern to the British court. He lived to the welfare
“ of his country, to the honour of his prince, to the glory of his God. He died
“ *fuller* of faith than of fears; *fuller* of resolution than of pains; *fuller* of honour
“ than of days.”

(179). Sir THOMAS BROMLEY, Knight.—He lies clad in the robes of a chancellor, on a highly sculptured sarcophagus, beneath a grand composite arch, supported by marble columns: beneath are his children, four sons and as many daughters, on their knees. A tablet above displays the inscription:

“ Consilio, pietate ac jurisprudentiâ insignis, THOMAS BROMLEY, Miles, a
“ serenissimâ Elizabethâ Angli Reginâ in secretius consilium, ac summi cancellarii munus ascitus: cum octo annos singulari fide, animi moderatione, ac
“ æquitate jus dixisset, præproporo fato lugentibus bonis omnibus ereptus, hic situs

“ est. Vixit annos 57, obiit Aprilis 12, 1587. Reliquit ex Elizabethâ, e fortibus
 “ eorum familiâ, uxore superstite, liberos octo. Henricus filius patri optimo
 “ posuit.”

(180). Lord DUDLEY CARLETON, Viscount DORCHESTER.—On a pedestal, and beneath a heavy pediment supported by Ionic columns, is the effigy of this nobleman, in an half-raised posture, dressed in his robes, coronet, and ruff. He was created a peer by Charles I. for the various important services displayed in the following epitaph:

Æ. M. S.

DUDLÆUS CARLETON, ANTONII EX JACO^â GOODWIN

FILIUS SECUNDUS, MARTII, ANNO CHRISTI M.DLXXIII.

BRIGHTWELLI IN AGRO OXONIENSI,

NATUS.

Exactâ variarum Europæ nationum, linguarum, morum, legum notitiâ quæsità, frequenter, pro sereniss. suis regibus, JACOBO (inclitissimæ memoriæ), atque CAROLO (qui diutissime regnet), ad Christianos reges, principes, respublicas, legationibus susceptis et absolutis; primario negotiorum secretiorum et maxime arduorum munere sanctorumque consiliorum arcanis fideleter æquæ ac prudenter administratis; atque ob multam virtutem, primum *Equitis Aurati*, post *Baronis* ab *Imbercourt*, ac tandem *Vice Comitis Dorcestriæ* titulo et honore; et (quod multo majus) omnium quotquot videre, amore ornatus. Bino (ferente vitæ curriculo) conjugio; priori et diuturniori cum *Annâ Garrardâ*; posteriori et breviori cum *Annâ Vice Comite Bayning* (utraque et genere et formâ splendidâ viduâ) contracto, et alterutro nec sterili nec tamen fertili donatus: tandem die xv Feb. anno Christi M.DCXXXI. Westmonasterii denatus; animam Deo, exuvias terræ reddens, triste sui desiderium regi, regno et bonis omnibus reliquit.

(181). FRANCES Countess of SUSSEX.—The figure of this distinguished lady, arrayed in robes of state, lies beneath the arch of a monument, stately in its



180. Lord Dudley Carleton
Viscount of Rochester

181. Frances Countess
of Sussex

182. Lady Anne Cannington & 181. Lewis Robert Lord Bourchier
183. Francis Lord Cannington.
A his Lady.

186. Lord General
St. Belasye

design, and decorated with sepulchral ornaments of curious marble, but which bears the deep indented marks of corroding time.

“ Inclytæ heroinæ *Franciscæ Comitissæ Sussex*, ex nobili et antiqua *Sydneciorum*
 “ familia ortæ, illustrissimo, sapientissimo, et bellicosissimo viro Domino *Thomæ*
 “ *Ratcliffe*, Comiti *Sussex* nuptæ, feminae multis rarissimisque dotibus, tum animi,
 “ tum corporis ornatæ; in sanguine conjunctos, in amicos, in pauperes, in captivos,
 “ et præcipue in verbi divini ministros, liberalitate et charitate præ cæteris insigni,
 “ quæ lectionem sacræ theologiæ in ecclesia *Westmonasteriensi* collegiata legendam
 “ instituit, et quinque millia librarum per testamentum legavit, quibus vel extru-
 “ eretur Collegium Novum in academia *Cantabrigiensi*, vel (ad augmentum *Aulæ*
 “ *Clarensis* in eadem academia) perquireretur annuus census: de quo perpetuo ali
 “ possint magister unus, decem socii et scholares viginti. Opus certe præclarum,
 “ et nunquam satis laudatum. Vixit annos 58, mort. est 9 Mart. et sepulta fuit
 “ die 15 Aprilis, anno Dom. 1589.”

(182). Lady ANNE COTTINGTON.—This is a lofty monument of black marble raised against the wall, and at the top of it, in a circular frame of gilt brass, is the busto of this lady in white marble. On a decorated tablet is the inscription:
 “ Dedicated to the memory of ANNE, the pious and beloved wife of FRANCIS
 “ Lord COTTINGTON, Baron of Hanworth, in the county of Middlesex, daughter
 “ of Sir William Meredith of the county of Denbigh, Knight, and of Jane his
 “ wife, daughter of Sir Thomas Palmer of Wingham, in Kent, Knight and
 “ Baronet; who, having lived in long and perfect conjugal affection, died full of
 “ christian comfort the 22d of February, 1633, having had one son and four
 “ daughters, of which Frances, Elizabeth, and Anne died before her: Charles
 “ and Anne are now living, 1635.”

(183). FRANCIS Lord COTTINGTON.—Immediately before the base of the last monument, on a slab decorated with drapery and the heads of cherubim, and

supported by pedestals of black marble, reclines the effigy of this nobleman in the habit of his time. His epitaph is just above him, surmounted by the family arms, on the tomb of his lady :—" Here lies FRANCIS Lord COTTINGTON, of
 " Hanworth, who, in the reign of King Charles I. was chancellor of his majesty's
 " Exchequer, master of the Court of Wards, constable of the Tower, lord high
 " treasurer of England, and one of the Privy Council. He was twice ambassador
 " in Spain, once for the said king, and a second time for King Charles II. to
 " both of whom he most signally shewed his allegiance and fidelity during the
 " unhappy civil broils of those times; and for his faithful adherence to the crown
 " (the usurper prevailing) was forced to fly his country, and, during his exile,
 " died at Valladolid in Spain, June 19, 1652, in the seventy-fourth year of his
 " age; whence his body was brought, and here interred, by Charles Cottington,
 " Esquire, his nephew and heir, in 1679."

(184). LEWIS ROBERT Lord BOURCHIER and his LADY.—This tomb, which forms a screen on the eastern side of the door of the chapel, is bounded by two buttresses, at the base of which are a lion and an eagle supporting banners of arms. A heavy arch covers the boarded top of the tomb, resembling two coffins. The sides contain shields, within garters, on quatrefoils. On the top of the arch is a shield, helmet, and crest, behind which is a buttress, and on each side two ranges of four-pointed arches, and between them shields, on which coats of arms have been painted. Over the rows of arches are other coats, the upper ones being held by painted angels, which are only discoverable by a minute examination. On the frieze is an half-decayed inscription of " Non nobis, Domine, non nobis,
 " sed nomini tuo da gloriam;" and another altogether illegible. The arches and battlements are continued over the door. This nobleman was a native of Hainault, and his family name was Robsert. He married the daughter and heir of Sir Bartholomew Bouchier, whose name he appears to have taken. He was

standard-bearer to Henry V. and successively became a Knight of the Bath, a Knight of the Garter, and a peer of the realm by the title of Lord Bouchier. Dart supposes that he was a relation by marriage to Geoffrey Chaucer, as the arms of our ancient English poet are among those which decorate this once splendid monument.

(185). Sir GILES DAUBENY and his LADY.—This altar tomb of alabaster stands in the middle of the chapel, and appears to have been enriched with gilding. He is represented in complete armour, with the collar and mantle of the Order of the Garter. His head rests on his helmet, and his feet on a lion. His lady lies beside him. Camden records the inscription:—" Here lieth buried
 " Sir GILES DAUBENY, Knight, lord-lieutenant of Calais, lord chamberlain to the
 " noble King Henry VII. the which Giles died the 22d day of May, in the year
 " of our Lord God 1507. And Dame Elizabeth his wife, the which died in the
 " year of our Lord God 1500; on whose souls Jesus have mercy. Amen."

(186). Lieutenant-General Sir HENRY BELASYSE, Knight.—On the south side of the chapel is the monument of this brave man, by Scheemakers. A pedestal supports a handsome sarcophagus, from whence springs a pyramid, surmounted by a sepulchral urn. It bears this inscription:

" In this chapel lyes interred Sir HENRY BELASYSE, of Brancepeth Castle,
 " in the county palatine of Durham, lieutenant-general of the forces in Flanders
 " under King William III. some time governor of Galway in Ireland, and after-
 " wards of Berwick-upon-Tweed; lineally descended from Rowland Belasyse, of
 " Belasyse, in the county of Durham, son of Belasius, one of the Norman
 " generals who came into England with William the Conqueror, and was
 " knighted by him. He married first, Dorothy, daughter of Tobias Jenkyn,
 " Esquire, of Grimstow, and widow of Robert Benson, Esquire, of Wrenthorp,
 " both in the county of York; and by her had issue Mary, Thomas, and Eliza-

“ beth, all whom he survived. By his second wife, Fleetwood, daughter of
“ Nicholas Shuttleworth, Esquire, second son of Richard Shuttleworth, Esquire,
“ of Gawthorp, in the county palatine of Lancaster, he had William his heir,
“ and Margaret, who died in her infancy. He died the 16th of December, 1717,
“ in the seventieth year of his age. Near to him are buried his two ladies and
“ Mary his eldest daughter; also Mrs. Bridget Belasyse, wife of William Be-
“ lasyse, Esquire, only daughter and heiress of Rupert Billingsly, Esquire, who
“ died the 28th of July, 1735, in the twenty-first year of her age, leaving an
“ only daughter.”

The altar of this chapel afforded to its votaries two years and thirty days indulgence; but the tombs of Lord and Lady Cottington hide every trace of it.

CHAPEL OF ST. ERASMUS.—WEST SIDE.

It has been a matter of some doubt, whether the small burial-place of Abbot Islip and the chapel of St. Erasmus were not originally one undivided space. But this opinion must surely have arisen from a very negligent examination, as an attentive view must satisfy the most doubtful, that they have been distinct recesses. To the east of the screen of Islip's chauntry, is a door, under the mouldings of which are angels holding the arms of Edward the Confessor and Henry III. Over it are the words, SANCTUS ERASMUS, which seems to certify that the chapel was dedicated to him. On the right side of the door is a circular piece of iron, which held the vessel for holy water. The roof of the entrance is divided by numerous ribs, and one of the key-stones represents a female praying, and surrounded by cherubim. On ascending one step, facing the door, is a bracket, over which are the remains of the fastenings belonging to



186. George Vascet. 187. Mary Kendall. 188. Tho^s. Vaughan. 189. E^d. Popham. J. Black so
A H^m of Colchester B Tho^s Ruthell WEST SIDE OF ST. ERASMUS'S CHAPEL. C Bishop of Hereford D Earl & Lady
Published March 1st 1827, for R. Ackermann's Westminster-Abbey, at 101 Strand London

the statue which it supported. The rays emanating from its head, as painted on the wall, are very discernible; traces of flowers, coarsely designed, may be also seen on every side of it, with fleurs de lis. The mouldings have been of a bright red and gilt. From several staples in the wall, it may be supposed that lamps had been suspended before the statue, which was probably that of Erasmus. On the north-east side of the chapel there is a deep, square recess, divided by a pillar. The hinges of a door of what may have been a receptacle for the utensils of the altar, are still visible. The two arches, and the ornaments of a seated figure, with foliage, are in a perfect state. The place of the altar on the east side of the chapel, which is said to have been dedicated to St. John the Baptist, is covered by the monument of Lord Hunsdon. A small part of the foliage which was over it, and an elevation in the pavement, are the only notifications which remain of this altar. The indulgence it had the power to grant, was for three years and one hundred and forty-five days.

(186.) GEORGE FASCET, Abbot of WESTMINSTER.—This is the western of the three tombs which separate the aisle from the chapel. It is of an altar form, with quatrefoils on the sides, and a flat canopy, very much decayed: at the head are a shield, mitre, and helmet. On the frieze of the stone-work is the cipher of this abbot's name. He died about the year 1414*. On this tomb is a stone coffin, containing the oaken boards of an inner one; a large cross on the top of it marks its having been the narrow house of an ecclesiastic, but who he was is not clearly ascertained. The tradition of the abbey is, that it contained the remains of a Bishop of Hereford; nor is it altogether improbable, that they were those of Abbot Milling, who was in possession of that see. But if, according to Camden, he was buried in the middle of this chapel, *in medio hujus sacelli*, the tomb must have been removed for the monument of the Earl of Exeter, which now occupies that situation.

* For a more particular account of this dignitary, see vol. I. p. 217.

(187). Mrs. MARY KENDALL.—On the south side of the door is the monument of this lady, who is represented kneeling in an arch, beneath a pediment, supported by Corinthian columns of red marble. It was erected to her memory by Captain Charles Kendall, and bears this inscription :

Mrs. MARY KENDALL,
 Daughter of THOMAS KENDALL, Esq.
 And of MARY HALLET his wife, of
 Killigarth in Cornwall,
 Was born at Westminster, November 8, 1677,
 And died at Epsom, March 4, 1709-10,
 Having reached the full term of her blessed
 Saviour's life, and studied to imitate his
 Spotless example.
 She had great virtues, and as great a desire
 Of concealing them ; was of a severe life, but of
 An easy conversation ; courteous, yet strictly sincere ;
 Humble without meanness, beneficent without ostentation,
 And devout without superstition.
 These admirable qualities,
 In which she was equalled by few of her sex,
 And surpassed by none,
 Rendered her every way worthy of that close union
 And friendship in which she lived with
 The Lady CATHARINE JONES ;
 And in testimony of which, she desired
 That even their ashes after death might not be divided.
 She, therefore, ordered herself here to be interred ;
 Where she knew that excellent lady designed,
 One day, to rest, near the grave of her beloved and religious mother,
 ELIZABETH Countess of RANELAGH.

(188). Sir THOMAS VAUGHAN, Knight.—At the north end of an ancient arch is an old monument of grey marble, with the emblems of knighthood



Engraving del.
 190 Tho: Carey.
 191 Hugh de Bohun.

EAST SIDE OF ST. ERASMUS'S CHAPEL.
 192 Henry Carey. 193 Tho: Crell, Earl of Exeter.
Published Feb: 1282, for R. Ackermann's Westminster Abbey, at 21, St and, London

Black sculp.
 194 William of Colchester.
 195 Tho: Ruthell.

engraved on it. The ledge is now gone; but Dart describes it as bearing this imperfect inscription:

THOMAS VAUGHAN — — — — — et Thesaur. Edward IV. et
Camerar. Principis et primogenitis dicti — — — — — requiescat in
pace. Amen.

(189). Colonel EDWARD POPHAM and his LADY.—Their figures are of white marble, and are represented as standing beneath a canopy, and resting their elbows on an altar. On a cushion between them are a warrior's gloves and plumed helmet. He had a command in Oliver Cromwell's army, and the monument was, on the restoration of Charles II. ordered to be destroyed; but, at the intercession of some of his lady's relations, who had been eminently serviceable to the royal cause, no further dishonour was shown to his memory than by turning the face of the stone inwards which displayed the inscription.

(190). The Honourable THOMAS CAREY.—Near the north-east angle is a mural tablet in drapery, surmounted by the family arms, on which the epitaph is inscribed. He was of the bed-chamber to Charles I. and is said to have died of grief soon after the lamentable fate of his royal master.

H. S. E.

Magnæ stirpis vir, majoris indolis,

THOMAS CAREY,

Qui obiit anno ætatis suæ XXXIII.

Quod est Nobilitatis,

Comitis MONMOUTH filius natu secundus;

Quod vero virtutis,

Illustre documentum,

Quod Carolo Primo Regi, cui a cubiculis serviebat

Erat dilectissimus;

Cujus pio in affectu, usque superstes,

Non ante annum 1648,

Quo omnia eximia interire necesse erat,

A A 2

HISTORY OF

Penitus defunctus est.
 Nobilissima familia,
 Quasi natura in eo formando
 Totas prosapiæ vires, prodiga consumpsisset,
 Hærede deficiente masculo,
 Expiravit, extincta est.

(191). HUGH DE BOHUN.—Under the last monument is a tombstone of grey marble, which perpetuates the memory of this gentleman and his sister Mary, who were the grand-children of King Edward I.

(192). HENRY CAREY Lord HUNSDON.—This vast and splendid assemblage of marble occupies the place where the altar once stood. It is another of those magnificent designs which distinguish the sepulchres of eminent persons in the reign of Elizabeth. It rises from a flight of steps, and displays a double tier of columns and pyramids, in various dispositions, and in whose enrichments heraldry seems to have been exhausted. It is without any human figure; but, in an highly decorated, central arch, over a large altar, and surrounded with frame-work, is a tablet, on which is the last record of the noble person whose remains were interred beneath it:

“ Sepulturæ Familiæ de HUNSDON

“ Consecratum.

“ In Domino hic obdormit HENRICUS CAREY, Baro de HUNSDON, villæ *Berwici*
 “ limitisque tam orientalis, quam medii versus *Scotiam*, olim Præfectus: Pen-
 “ sionariorum generosorum Capitaneus; Forestarum cis *Trentam* Justiciarius
 “ summus; Garteriani Ordinis Eques Auratus; Dominæ Regiæ Camerarius; a
 “ Sacris Consiliis, eidemque consobrinus. Una cum illo conditur uxor, charissima
 “ filia *Thomas Morgan* Equitis Aurati, quæ plures illi liberos peperit; e quibus
 “ sunt superstites, *Gregorius, Johannes, Edmundus, Robertus*, Equites Aurati: *Cathe-*

“ *rina* Comitissa Nottinghamiæ, Philadelphæ Baronissa Scroope, et *Margareta* Domina
 “ *Hoby*; obiit 23 Julii, 1596, ætatis 72.”

“ Patri optimo GEORGIUS CAREY filius, Baro de Hunsdon, Ordinis Garterii
 “ Socius, Vectæ Insulæ Præfectus, Reginæ Elizabethæ Camerarius, et a Sacris
 “ Consiliis: maritoque charissimo *Anna* uxor, honoris et memoriæ ergo, sibi que
 “ et suis mortalitatis memores posuerunt.”

(193). THOMAS CECIL, Earl of EXETER.—In the midst of the pavement is a large table monument of black marble, whose sides are ornamented with a range of small double pilasters; and in the spaces are the arms of the family, with its intermarriages, in circles of laurel. On the top of it lies the effigy of this nobleman, with that of his first lady on his right hand, and a blank space for his second lady on his left: but, according to the tradition of the abbey, the latter gave express orders by her will not to place any image of her in such an ignoble situation. Their bodies, however, as the inscription records, are in the same grave.

“ THOMAS CECIL, Comes EXETER, Baro de BURLEIGH, Ordinis Garterii Eques,
 “ Regi Jacobo a Sanctioribus Consiliis, cum charissimis duabus uxoribus ejus,
 “ DOROTHEA NEVILL, ex nobili Domini Latameri familia, et una ex cohære-
 “ dibus, prima uxore; et FRANCISEA BRIDGES, ex nobili familia Chandois,
 “ secunda uxore: cum firma spe resurrectionis hoc in monumento compositi
 “ obdormiunt.”

(194). WILLIAM of COLCHESTER.—This is an ancient monument of free-stone, with five quatrefoils on the sides. It bears the effigy of a mitred abbot, with an angel at the head and a lamb at the feet. On the cushion under his head are embroidered the letters W. C. W. which justify the conjecture, for it is no more, that it is the tomb of the dignitary to whom it is traditionally assigned*.

(195). THOMAS RUTHALL, Bishop of DURHAM.—This tomb is in the same

* For an account of this distinguished ecclesiastic, see vol. I. p. 205.

style as that which precedes it, and bears the decayed figure of a bishop. It once had a canopy, whereof the west end alone remains, which has a shield, helmet, and mitre, with this imperfect inscription:—"DAI AN D'NI, 1520*."

ISLIP'S CHAPEL, OR BURIAL-PLACE.

THE door was originally surmounted by a statue, but its bracket only remains. The basement of the screen is composed of quatrefoils, containing roses and fleurs de lis, and over them a row of arches. The next division is separated by buttresses into windows of four mullions, with three ranges of arches. The frieze contains reliefs of a *Rebus*, very whimsically conceived, being an *eye* and a *slip*, or branch of a tree, with his name at length. The most beautiful part consists of seven niches above, with canopies of great taste and delicate workmanship.

Farther to the east is another specimen of those exquisite niches and triple canopies, with their minute ribs, foliages, and other ornaments, with a row of quatrefoils at the base. That this was the work of the abbot may be reasonably conjectured from a continuation of the *rebus* of a hand holding a slip.

The monument of that eminent ecclesiastic JOHN ISLIP, Abbot of Westminster, the imperfect remains of which are now removed to a corner of the chapel, consisted of a marble table, supported by four small pillars of brass. It formerly stood in the center of the chapel; and beneath it, according to Dart, was a skeleton of alabaster in a shroud, destroyed, with the painting on the roof over it, by the religious zeal of the Puritans during the usurpation of Cromwell. This

* Dart states the original inscription to be as follows:—"Hic jacet THOMAS RUTHALL, Episcopus Dunelmensis, et Regis Henrici Septimi Secretarius, qui obiit 1524."

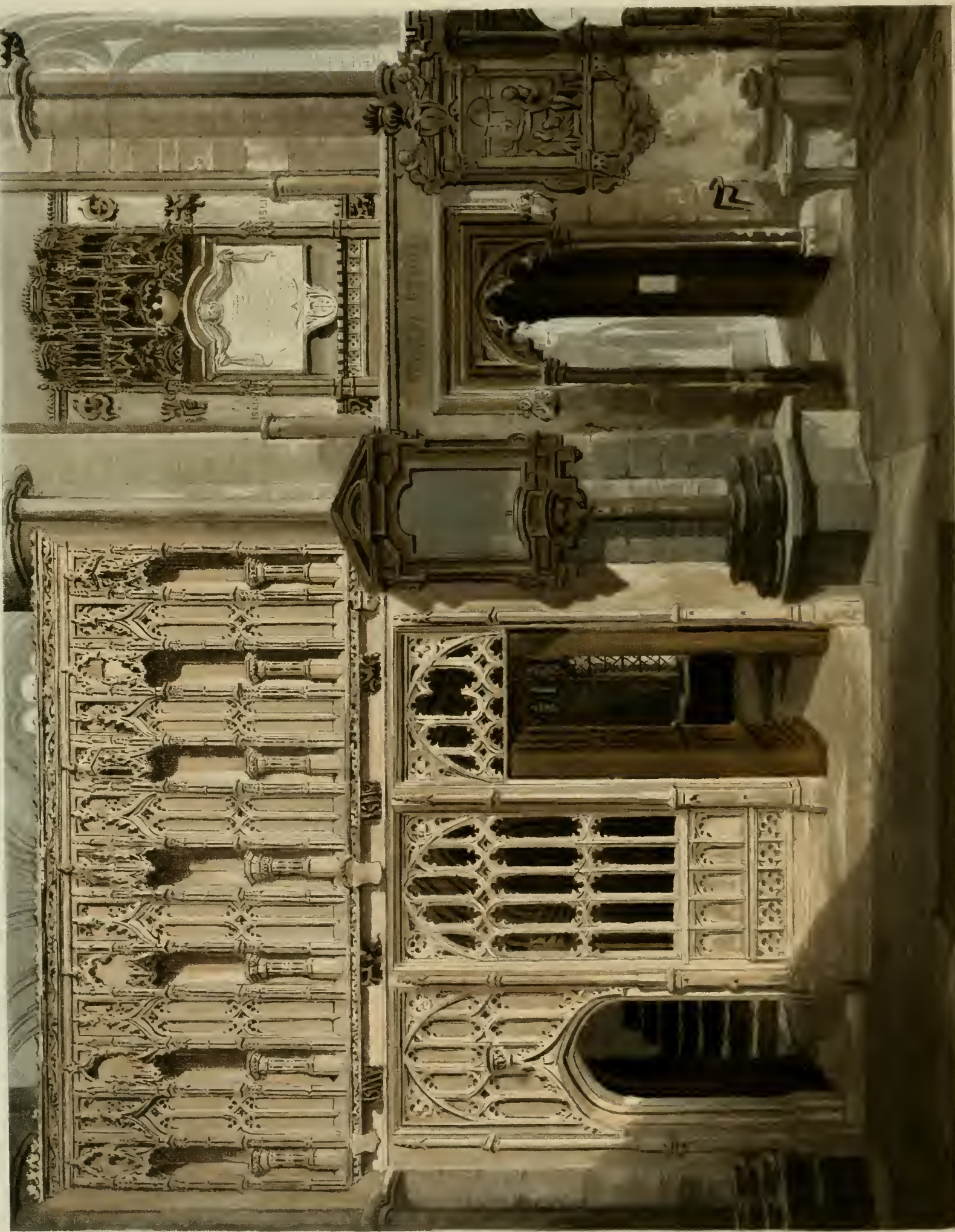


J. Mackenzie del.

196 Sir C. Yutton.

ISLE CHAPEL.

1818-1819



picture represented the Saviour of the world on the cross, and addressing mankind in these verses* :

Aspice serve Dei sic me posuere *Judæi*.
 Aspice devote quoniam sic pendeo pro te.
 Aspice mortalis pro te datur hostia talis.
 Introitum vitæ reddo tibi, redde mihi te.
 In cruce sum pro te, qui peccas desine pro me,
 Desine, do veniam, dic culpam, corrige vitam.

Beneath the crucifix was the picture of an abbot holding up his hands in the attitude of prayer, with a label, which contained the following lines:

En, cruce qui pendis *Islip* miserere *Johannis*,
 Sanguine perfuso reparasti quem pretioso.

He died May 12, 1532, and was buried in this chapel with great pomp, the Richmond and Lancaster heralds attending the ceremony, which lasted two days, and the Lord Windsor being the chief mourner†.

(199). Sir CHRISTOPHER HATTON, Knight of the Bath, and his LADY.—'This monument, formed of white marble, is placed beneath an arch on the east wall of this chapel; and though in a singular taste, will not fail to attract attention. The principal figures represent a knight in armour, and a lady in the habit of mourning, resting on the angles of a divided pediment, which rises from separate pedestals, with an helmet placed on a therm between them. Above, on an entablature decorated with scroll-work, two naked boys support the family arms. One of them holds a torch, reversed and extinguished, over the knight, to mark his death; and the other has his torch, erect and burning, over the lady, to shew that she

* See Dart's *History of Westminster*, vol. I. p. 192.

† See the life of this distinguished churchman, vol. I. p. 218.

survived him. A long festoon of drapery hangs behind them. On the front of the pedestals are the inscriptions:

CHRISTOPHERUS HATTON, Ordinis Balnei Eques,
 Cognominis summi Angliæ Cancellarii Hæres,
 Fæliciter duxit uxorem ALISIAM FANSHAW,
 THOMÆ FANSHAW, Armigeri Regiæ filiam:
 Ex quâ liberos suscepit XII, reliquit VI, Christopherum,
 Johannem, Franciscum et Gulielmum;
 Elizabetham et Janam.
 Ipse præiit Septemb. 10, 1619. Illa secutura
 Adhuc anno 1623 expectat,
 Sociandæ VIRO
 AC CURSTO.
 Ubi vota sæpe fervida hic gelidos semel deposuit
 Artus vividæ plenos spei.

CHRISTOPHERUS HATTON, ille Cancellarii florentis Hæres, ipse flos equitum, boni quem vivum amabant, mortuum desiderant. Nam fuerat illi vis amicorum trahax, tenax amorum: comitas expers doli, simplex, sine hamo prominens benignitas; ut mensa sic mens obvia; et semper patens; quin et beatus prole multiplici, tamen fratres, ut orbis filiorum supparet dilexit, auxit, fovit; exemplum supra fratres equestri honore, jactura pares. Pia charitatis viscera dativas manus narrent egeni, qui carendo sentiunt, quam solida pietas, quantus in doctos amor clerique cultus; clericis doctis, piis ubique notum, reliqua fletus obruit.

Futura tumuli socia quæ thalami fuit,
 ALISIA mærens statuit hoc viro, ac sibi:
 Non dividendum morte contubernium.

Over Islip's chapel is his chantry, the ascent to which is by a flight of stone steps. This place, which was originally appropriated to the celebration of services for the soul of the abbot whose name it bears, is now become a repository for the waxen figures of some of our sovereigns, which are contained in clumsy presses

faced with glass. Here are seen the effigies of Queen Elizabeth, King William and Queen Mary, and Queen Anne, in their faded coronation robes. To these has been lately added the figure of the great Earl of Chatham, in his robes of parliament. The countenance, which was modelled by Mrs. Wright, bears some likeness to the celebrated original, though the whole is but a faint representation of what he was. One of these presses contains what is ludicrously called the ragged regiment, consisting of the battered and decayed effigies of some of our ancient monarchs and their royal consorts, which it was then the custom to carry in open chariots at their funerals, and to place under hearses in the church. Dart says, but on what authority does not appear, that Edward III. Henry V. Queen Elizabeth, and James I. are in this curious collection; but though some of them are skilfully sculptured, they betray no marks by which their prototypes can be ascertained*. If the whole of these cumbrous presses and their tasteless furniture were removed, a view of some beautiful specimens of ornamental sculpture, and the remains of portraits about the site of the ancient altar, would reward the alteration. A few panes of coloured glass, in the windows, repeat the *Rebus* of the abbot's name.

Over the door of the chapel of St. Erasmus, is a neat tablet to the memory of WILLIAM BARNARD, Bishop of DERRY, with this inscription:—" Beatam resur-
 " rectionem hic expectat reverendus, admodum in Christo, pater GULIELMUS
 " BARNARD, S.T.P. hujus ecclesiæ collegiatæ primo alumnus, deinde Prebendarius
 " Roffensis, postea Decanus: hinc ad episcopatum in Hiberniâ Rapotensem,
 " 1744, Derensem 1747. A Rege Georgio Secundo proventus in pauperibus
 " sublevandis, in ecclesiis reficiendis, instituendis, dotandis. Quantam exercuit
 " munificentiam, diocæsis illa, cui annos plus viginti præfuit, diu sentiet et

* Mr. Walpole adds the queen of Henry VII.—*Anecdotes of Painting*, vol. I. p. 86.

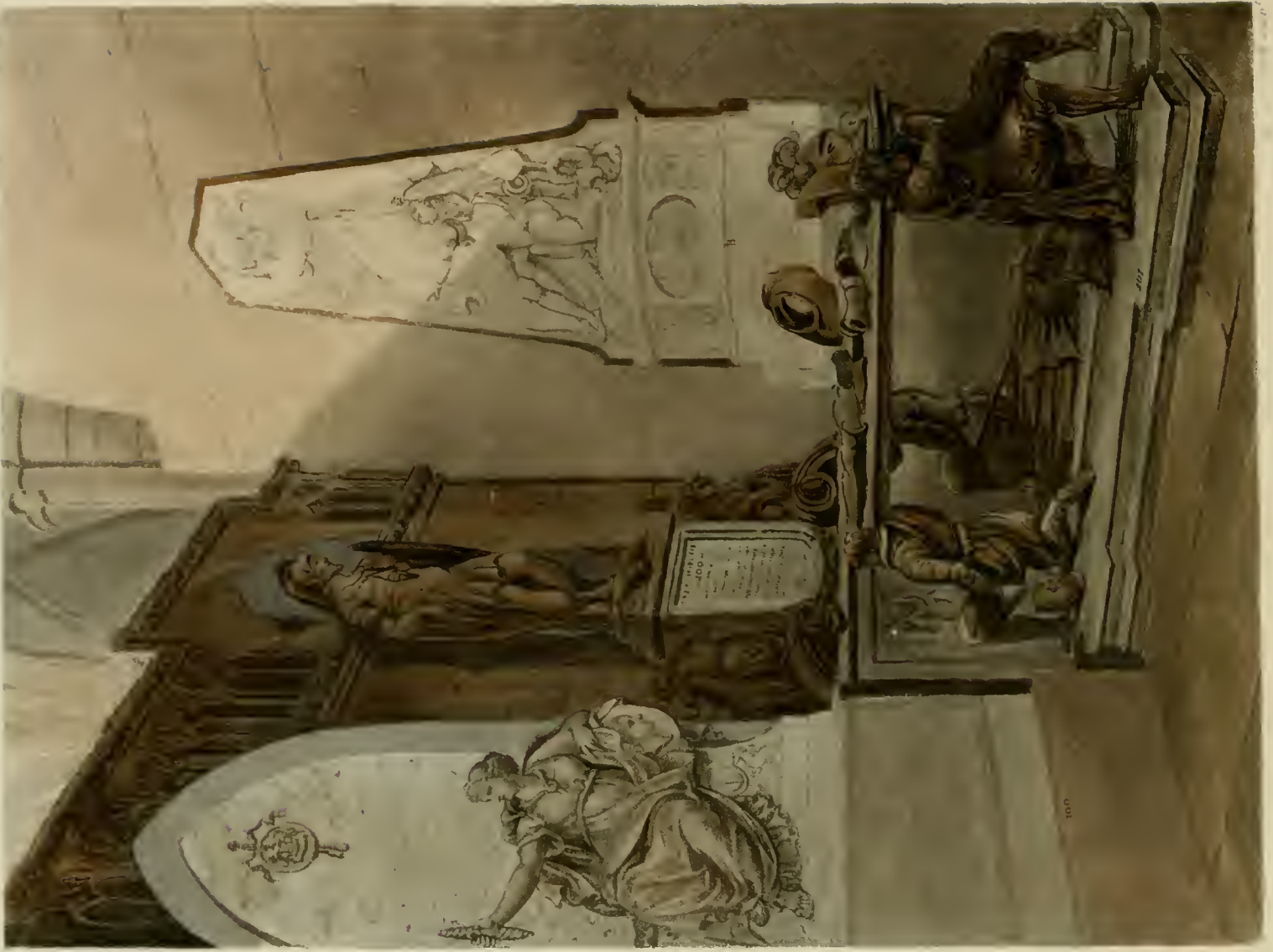
“ agnoscet. In Angliam valetudinis causâ reversus, Londini decessit Jan. 10,
“ 1768, ætatis 72.” (A.)

On the east side of the same door is the curious monument of JANE CREWE, daughter of Sir John Pultney, Knight, and wife of Sir Clippesby Crewe. It consists of an open pediment, with winged boys on the angles, who support, by a length of drapery, a central shield, with the arms of the family; the lateral pilasters have the capitals decorated with a scull and cross-bones. In the intervening space is the effigy of the lady lying on a tomb, with the figure of her husband sitting beside it, with his elbow, which supports his head, resting upon it. In the front their children are represented by two boys in the dress of the times, and a girl on her knees, lamenting over a naked infant on a small sarcophagus. On a tablet below is the inscription: (B.)

DOMINÆ JANÆ CREWE,
Pietate, formâ, pudicitîâ, inter paucas egregiæ;
FILIE et CONJUGI
D. Johannis Pultney de Misterton Pultney in comit. Lecest. Militis;
NEPTI
D. Johannis Forteson de Salden in comit. Bucking. Militis,
ex Margeriâ filiâ:
MATRI
Johannis, Annæ, Ranulphi Crewe, superstitem, et Franciscæ Crewe,
Primâ infantîâ præmortuæ et consepultæ:
OPTIMÆ UXORI,
Amore et admiratione virtutum, mærens maritus,
CLIPPESBY CREWE, Miles,
Hoc monumentum posuit.
Obiit ætatis suæ anno trigesimo secundo die mensis Decembris,
1639.



Temple of Minerva at Mount Ephraim
 The interior of the temple, from the north side.



Temple of Jupiter at Mount Ephraim
 The interior of the temple, from the north side.

On the west side of the door is a less decorated tablet, in remembrance of JULIANA CREWE, daughter of Chief Justice Crewe in the reign of Queen Anne. (C.)

"JULIANA CREWE, virgo pientissima, charissima et unica filia Ranulphi de Crewe, Equitis Aurati, Regi Tribunalis Capitalis Justiciarii, ex Juliana de Clip-pesby, in agro Norfolciensi, cohærede, suscepta Redemptoris adventum his ex-pectat. Vernante ætate in patriam obiit 22 Apr. 1621."

CHAPELS OF ST. JOHN THE EVANGELIST, ST. MICHAEL, AND ST. ANDREW.

SOME slight marks of the ancient skreen, which passed north and south, from pillar to pillar, forming the east aisle into three chapels, remain at the back of Sir Gilbert Lort's monument. This was part of St. John the Evangelist's chapel, whose altar occupied the first place on entering the aisle. At the distance of a few feet stood that of St. Michael; and at the north end an altar was dedicated to St. Andrew: all of which granted indulgences to their respective votaries for two years and thirty days. Dart says, that the skreens were richly painted and gilt; but there are no remains of them. On the east side is one niche and several beautiful arches, part of the wall of Abbot Islip's chantry. The monuments in these chapels are promiscuously given, to accord with the perspective of the engravings, without attending to their original divisions.

(197). Rear-Admiral THOMAS TOTTY.—This neat monument is characteristically distinguished by the sculpture of a ship at sea. This able and active officer, of Cornist, in the county of Flint, when commander in chief on the Leeward Island station, died at sea, of the malignant fever so fatal in that climate, June 2, 1802. His remains were interred, with all due respect and military honours, on

the 4th of July following, in the garrison chapel at Portsmouth.—His brother, William Totty, erected this monument.

(198). ANASTASIA Countess of KERRY.—At the back of the tomb of John Holles, Duke of Newcastle, this excellent and admirable woman reposes on the pavement, in a coffin of unusual dimensions, covered with crimson velvet, which is inclosed only by a slight altar-tomb, of variegated marble, covered by a black slab. Above it is a polished plane, of dark veined marble, on which is a white pyramid and mantle of the same materials, with an earl's coronet. It bears this most affecting inscription:

“ To the affectionately beloved and honoured memory of ANASTASIA Countess
 “ of Kerry, daughter of the late Peter Daly, Esquire, of Queensbury, in the
 “ county of Galway, in Ireland, who departed this life on the 9th, and was de-
 “ posited here on the 18th day of April, 1799. Her most afflicted husband,
 “ Francis Thomas, Earl of Kerry, whom she rendered during thirty-one years
 “ the happiest of mankind, not only by an affection which was bounded only by
 “ her love for God, and to which there never was a single moment's interruption,
 “ but also by the practice of the purest religion and piety, of charity and bene-
 “ volence, of truth and sincerity, of the sweetest and most angelic meekness and
 “ simplicity, and of every virtue that can adorn the human mind, has placed this
 “ inscription, to bear testimony of his gratitude to her, of his admiration of her
 “ innumerable virtues, and of his most tender and affectionate love for her; in-
 “ tending, when it shall please God to release him from his misery, and call him
 “ from this world, to be deposited with her here in the same coffin; and hoping
 “ that his merciful God will consider the severe blow which it has pleased his
 “ divine will to inflict upon him, in taking from him the dearest, the most beloved,
 “ the most charming, and the most faithful, affectionate companion that ever
 “ blessed man, together with the load of his succeeding sorrows, as an expiation

“ of his past offences ; and that he will grant him his grace so to live, as that he
 “ may, through his divine mercy, and through the precious intercession of our
 “ blessed Lord and Saviour Jesus Christ, hope for the blessing of being soon
 “ united with her in eternal happiness*.”

(199). Sir GEORGE POCOCK, K. B.—A masculine figure of Britannia seated in an attitude of defence, with an extended right arm, wielding lightning, and her left resting on a medallion of this distinguished officer, is the principal feature of this monument. In relief, are two sea-horses protecting an anchor, within a wreath of laurel. Bacon is the sculptor.

“ Sacred to the memory of Sir GEORGE POCOCK, K. B. who entered early
 “ into the naval service of his country, under the auspices of his uncle Lord
 “ Torrington, and who, emulating his great example, rose with high reputation to
 “ the rank of Admiral of the Blue. His abilities as an officer stood confessed by
 “ his conduct on a variety of occasions. But his gallant and intrepid spirit was
 “ more fully displayed by the distinguished part he bore at the taking of Geriah,
 “ and in leading the attack at the reduction of Chandernagore; and afterwards,
 “ when, with an inferior force, he defeated the French fleet under M. de Aché in
 “ three general engagements, shewing what British valour can achieve, aided
 “ by professional skill and experience. Indefatigably active and persevering in
 “ his own duty, he enforced a strict observance of it in others, at the same time

* At the north end of the tomb, a large kneeling cushion appeared for a long succession of time after the lady's death, on which her lamenting lord, at stated and very frequent periods, used to pour forth his devout and afflicted spirit.

Near this spot is a perfect resemblance of Lord Nelson, modelled in wax, dressed in a full uniform, which he had himself worn, and decorated with all his orders. On the glass of the case which contains his figure, are displayed, in gold letters, the words “ *Victory or Westminster Abbey,*” which were uttered by him previous to one of his glorious battles.

“ with so much mildness, and such condescending manners, as to gain the love
“ and esteem of all who served under him, whose merits he was not more quick
“ in discerning or more ready to reward, than he was ever backward in acknow-
“ ledging his own. Returning from his successful career in the East, he was
“ appointed to command the fleet on the expedition against the Havannah; by
“ his united efforts in the conquest of which, he added fresh laurels to his own
“ brow, and a valuable possession to this kingdom. Upon his retiring from
“ public employment, he spent the remainder of his life in a state of dignified
“ ease and splendour, hospitable and generous to his friends, and exhibiting a
“ striking picture of Christian benevolence, by his countenance and support of
“ public charities, and by his liberalities to the poor. A life so honourable to
“ himself, and so endeared to his friends and family, was happily extended to the
“ age of eighty-six, when he resigned it, in the year 1793, with the same tranquil
“ and serene mind which peculiarly marked and adorned the whole course of it.
“ He left by Sophia his wife, daughter of George Francis Drake, Esquire, and
“ who was first married to Commodore Dent, a son and daughter; George
“ Pocock, Esquire, who caused this monument to be erected; and Sophia, mar-
“ ried to John Earl Paulett.”

(200). Sir GEORGE HOLLES, Knight.—The effigy of this gallant soldier, clad in the habit of a Roman warrior, and bearing a shield with his arms emblazoned on it, stands on a pedestal, supported by the lamenting figures of Pallas and Bellona. The whole is erected on an enriched basement, whose front displays in relief the representation of a siege, supposed to be that of Nieuport, in which this officer had a horse shot under him, and suffered the loss of an eye; which latter circumstance the sculptor has curiously and correctly marked in the statue. The pedestal bears the inscription:

GEORGIO HOLLES,

Esq. Anglo-Brit. clariss. penatib. oriundo; rerum militarium sic à pueritiâ dedito, ut castrorum alumnus nasci videretur. Qui postq. cuncta quæ decerent nobilem suspendia in Belgia fecerat ordin. ductor suæ gentis supremus, vulgo sergeant major generalis declaratus est. Augustæq. Trinobantum pacifice excessurus, hic propter Franc. Verum imper. suum et consanguin. cui tamen periculis quam sanguine conjunctior ambitu honestiss. componi voluit.

JOHANNES FR. COMES de CLARE, Fr. meritissimo mærentissimus P.

Vixit A. L. M. III. D. III. Ob. XIII. Kal. Junii, A. D.

M. DCXXVI.

(201). Sir FRANCIS VERE, Knight.—On the pavement before the last monument, four kneeling esquires, in armour, bear on their shoulders a heavy slab of black marble, on which are battered alabaster portions of armour: the figure of Sir Francis, clad in a loose gown, lies on a quilt beneath it. On the base of the tomb is this inscription, in letters of gold:

“ FRANCISCO VERO,

“ Equiti Aurato, *Galfredi T. Johannis*, comitis *Oxoniæ*, nepoti; *Brieliæ* et *Portsmuthæ* præfecto, *Anglicarum* copiarum in *Belgio* ductori summo, *Elizabetha* uxor
“ viro charissimo, quocum conjunctissime vixit, hoc supremum amoris et fidei
“ conjugalis monumentum mæstissima et cum lacrymis gemens, posuit. Obiit 28
“ die *Augusti*, an. Salutis 1608, ætatis suæ 54.”

(202). Earl and Countess of MONTRATH.—This monument is the work of Wilton, after a design of Sir William Chambers:—an angel appears to assist the departed lady, in her ascent from a sarcophagus, to join her lord in the clouds.

“ Memoriae sacrum

“ *Algernonis* Comitis de MOUNTRATH et *Dianæ* Comitissæ. Hoc monumentum
“ superstes illa poni voluit 1771.”

Sic quos in vitâ junxit feliciter, idem

In tumulo vel post funera jungit amor.

The north end of these chapels is divided into three parts in height, and the basement into three arches, supported by four columns, three of which had been destroyed, but two of them have since been restored on the sides of the following monument. The upper part of the wall is the same as that of the west aisle. The ornaments of the spaces over the arches, are, a figure with extended arms, surrounded by others in supplication; a kneeling figure, with clasped hands, and a cross behind her, surrounded with foliage; the third, a mutilated figure, to whom one presents a lion, with animals near him.

(203). SUSANNAH JANE DAVIDSON.—The sculpture of this affecting memorial is by R. Hayward, in which he has imitated the thought of Nightingale's tomb in basso-relievo. A young female appears to be expiring from the stroke of death, whose dart is in her breast, while a supporting angel directs her last thoughts to the world above the skies. Over the inscription is a face of a most pleasing character, intended to give an idea of her countenance whose charms and virtues the marble perpetuates:—

“ Sacred to the memory of SUSANNAH JANE DAVIDSON . only daughter of
 “ William Davidson, of Rotterdam, merchant. Her form, the most elegant and
 “ lovely, was adorned by the native purity and simplicity of her mind, which
 “ was improved by every accomplishment education could bestow. It pleased
 “ the Almighty to visit her in the bloom of her life with a lingering and painful
 “ disease, which she endured with fortitude and Christian resignation, and of
 “ which she died at Paris, January 1, 1767, aged twenty. To her much loved
 “ memory this monument is erected by her afflicted father.”

(204). Lord and Lady NORRIS.—This is one of the most splendid and finely sculptured monuments in this church, and is decorated with all those enrichments which distinguish the sepulchres of that age. The effigies of these noble persons repose beneath a canopy supported by eight Corinthian columns, between which



are their six sons kneeling and in armour. Those in particular on the north side display the superior power of the chisel which formed them. It is surmounted by a tabernacle, enlivened with military scenes in relief. As it is without an inscription, its date is uncertain*.

(205). SARAH Duchess of SOMERSET.—The figure of this excellent lady, arrayed in attire of her own time, reposes on a sarcophagus, with a canopy above her, beneath which appears a group of cherubs. Two lateral pilasters support an entablature surmounted by urns, the family arms, and a ducal coronet. On either side a receding pedestal bears the statue of a charity boy.

“ Hic jacet SARAH, illustrissima nuper Ducissa Somersetensis sempiterna in
 “ pauperes benignitate celeberrima, quæ puerorum ergo scholam grammatices
 “ Tottenham. Com. Midd. instituit.—Proventum Hospitii viriditatorum
 “ Westm. longe adauxit.—Ad juvenes spei optimæ in pietate et literis promo-
 “ vendos Collegia Ænei nasi Oxon. et D. Johannis Cantabr. in perpetuum ditavit.
 “ Necnon alios Mechanicis artibus aptandos curavit. Senectutis studiosa hospitium
 “ extrui et dotari fecit in subsidium 30 viduarum apud *Froxfield*, Com. Wiltes.—
 “ Egenis de Paroch. D. Margareta Westm. unde melius alantur vectigal perenne
 “ constituit. Nonnullas insuper ecclesias ornamentis permagnificis splendide
 “ decoravit. Obiit 25 die Octobr. anno Domini 1692.”

(206). JOSEPH GASCOIGNE, and his Lady ELIZABETH, NIGHTINGALE.—This wonderful tomb, the superior effort of a great mind, is most affectingly characteristic from the key-stone of the grey marble rustic niche to the base of the yawning sepulchre, whose heavy doors have unfolded themselves to release a skeleton arrayed in the vestment of death: such astonishing truth of expression and correctness of arrangement, is, perhaps, without example in monumental

* Behind this monument are some fragments of arches on the wall; and to the left, a large angular-roofed door, the mouldings resting on foliaged capitals of slender columns.

sculpture. The dying figure of Lady Nightingale seems to exert its last faint efforts to clasp and lean upon her husband, who, with a countenance in which horror is finely marked, stretches forth his arm to turn aside the dart pointed at her breast.

“ Here rest the ashes of JOSEPH GASCOIGNE NIGHTINGALE, of Mamhead, in
“ the county of Devon, Esquire, who died July 20, 1752, aged fifty-six; and
“ of Lady ELIZABETH his wife, daughter and coheir of Washington Earl Ferrers,
“ who died August 17, 1731, aged twenty-seven. Their only son, Washington
“ Gascoigne Nightingale, Esquire, deceased, in memory of their virtues, did,
“ by his last will, order this monument to be erected.”

(207). General WOLFE.—This superb memorial was erected by a vote of parliament in honour of this great military character. It divides the north ambulatory from St. Andrew's chapel, and is the work of Wilton. The front of the pedestal represents, in bronze-relief, the landing of the troops at Quebec, scaling the rocks, and surmounting the difficulties which opposed the attempt. In the back-ground is a view of the city, vessels, &c. Two lions characteristically support a sarcophagus. The figure of the hero is in a great measure naked, reposing on a couch, and in the agonies of death. He is supported by a soldier, who appears to be relating the victory which has been just obtained, while a serjeant resting on his halbert contemplates the dying hero with characteristic emotion. The figure of Victory is descending from above, and presenting a crown of laurel. A tent forms the back-ground, behind which is an oak-tree hung with tomahawks and daggers.

“ To the memory of JAMES WOLFE, Major-General and Commander in Chief
“ of the British Land Forces on an expedition against Quebec, who, after sur-
“ mounting by ability and valour all obstacles of art and nature, was slain in the
“ moment of victory, on the 13th of September, 1759; the king and parliament
“ of Great Britain dedicate this monument.”



106. Lieu! Genl. Villettes. 209. Genl. Stuart.
 210. B. J. Forbes & R. G. Forbes. 211. R. Kempenfelt

207. General Wolfe.

A Sir J. A. Doughton.
 B Bishop Duppa.

(208). Lieutenant-General VILLETTES*.

(209). The Honourable Sir CHARLES STUART, K. B.—A boy holds a medalion of this distinguished soldier, graced with military emblems. The inscription records that he was the fourth son of John Earl of Bute, and having commenced his military career in America, was afterwards appointed to the command of the expedition against Corsica and Minorca, both of which he subdued. He was already destined to superior appointments, when his country sustained the loss of his extraordinary talents by his death, at Richmond, in the year 1801, aged forty-seven.

(210). BENJAMIN JOHN and RICHARD GORDON FORBES. — A mourning female figure holds a scroll, on which is inscribed a verse from the second book of Samuel, c. xii. v. 23—"I shall go to them, but they shall not return to me." A weeping willow hangs over two urns, bearing the initials of the respective names of these two young soldiers. A flag is held by a lion, accompanied with two swords and military trophies. A pyramid occupies the back-ground. Such is the monument which commemorates the early fall of the two sons of Lieutenant-General Gordon Forbes, colonel of the 29th regiment of foot, and Margaret, eldest daughter of the late Benjamin Sullivan, Esquire, of Domenagh, in the county of Cork. The eldest, who was lieutenant in the 74th regiment of foot, fell at the assault of Kistnagherry in the East Indies, November 12, 1791, aged nineteen years: the youngest, a lieutenant in the 1st regiment of Foot Guards, was killed in an action near Alkmaar, in North Holland, September 19, 1799, aged twenty years. This record of the tenderest parental sense of filial piety was erected A. D. 1803.

* The monument, erected to this excellent officer and amiable man, with its inscription, has been anticipated, for the accommodation of the artist and the uniformity of the plate, in p. 82 of this volume.—A mistake has also been made in a name connected with it, which should have been BOWDLER, and not Boulter.

(211). Admiral KEMPENFELT.—A column, with the representation of the Royal George in the act of sinking, a figure ascending, and an angel with a crown and palm, compose the design of this monument, which is the sculpture of Bacon.

In memory of RICHARD KEMPENFELT, Esq. Rear-Admiral of the Blue,

Who was lost in his Majesty's ship Royal George,

Which overset and sunk at Spithead on the 29th of August, 1782,

By which fatal event

About nine hundred persons were launched into eternity,

And his king and country deprived of the services of a just and meritorious officer,

In the sixty-fourth year of his age.

This monument was erected pursuant to the will of his brother,

GUSTAVUS ADOLPHUS KEMPENFELT, Esq.

Who died at his seat, *Lady-Place, Hurley, Berkshire*, on the 14th March, 1808, aged eighty-seven;

Of whose philanthropy and humanity,

His liberal subscriptions and bequests to most of the charitable institutions in this country,

Will be lasting records.

(212). HENRY the THIRD. — This royal and once splendid tomb, but now sacrilegiously deprived of the larger portion of its sumptuous decorations, appears between the second and third pillars on the north side of Edward the Confessor's chapel, and, in its elevated situation on the northern ambulatory of the church, adds an impressive object to that solemn and beautiful scene. Little is left on the tomb within the chapel but a tablet of porphyry; and the part next the north aisle, within reach of the spoiler's hand, has shared the same fate: but much of the upper division is in a perfect state. Two lozenges of verd antique, and a square of porphyry, remain on this side. The effigy, from its size and its substance, remains unhurt. The very paint on the wooden canopy is nearly blistered off. Some idea may be formed of its original splendour from



Westminster Abbey
Westminster Abbey

Westminster Abbey
Westminster Abbey

the description which Dart has given of it:—" It is admirably curious in the work-
 " manship, and inimitably rich in the materials; the side and end pannels of the
 " table being of the most polished porphyry of a clear red, and the work round
 " them Mosaic of gold and scarlet: it is upon an ascent of steps, and under it
 " are three ambries or lockers, lined with the same Mosaic; the corners of the
 " table are serpentine pillars, gilt and enameled; and upon it the effigy in brass
 " gilt, so as still unfaded, of Henry III. The canopy of brass and Gothic
 " pillars, which lay at the head and down the sides of the statue, are torn away:
 " the top of the table is brass, engraved in lozenges and flowers. The whole
 " was made of precious stones, jasper, &c. which Edward I. brought with him
 " out of France."

Henry was taken ill at St. Edmundsbury, in Suffolk, on his return from Norwich, and died at Westminster, November 16, 1272, having reigned fifty-six years. On the Sunday following, being the feast of St. Edmund the King, he was magnificently buried in this church, his body being dressed in the royal robes, the crown placed on his head, and all the principal nobility in attendance. The royal corpse was borne by the Templars, and buried before the high altar. He had given particular directions that his heart should be sent to the Abbey of *Fonteverard*, in *Normandy*; and the Abbot of Westminster delivered it with great ceremony to the lady abbess of that monastery. Round the verge of the tomb is this inscription embossed in Saxon characters:—

*Ici: Gist Henri, Jadis: Rey: De: Engleterre: Seygnur: De: Hirlaunde: Duc:
 De: Aquitayne: Le: Fitz: Li: Rey Johan: Jadis: Rey: De: Engleterre: A:
 Kideu: Face Merey: Amen.*

On the north side, towards the area, is inscribed in gilt letters—" Tertius
 " Henricus est templi conditor hujus, 1273."

On a table which once hung by the tomb were these old Latin rhymes:

Tertius Henricus jacet hic pietatis amicus :

Ecclesiam stravit istam quam post renovavit :

Redde ei munus qui regnat trinus et unus.

(213). Admiral HOLMES.—A spirited figure of the admiral in a Roman dress, standing on a pedestal, is made to lean on an English eighteen-pounder, mounted on a sea carriage. At his feet is a cable most admirably chiselled : an anchor, a sail, and a pyramid form the remaining parts of this monument, which is the work of Wilton.

“ To the memory of CHARLES HOLMES, Esquire, Rear-Admiral of the White.
“ He died the 21st of November, 1761, commander in chief of his Majesty’s
“ fleet stationed at Jamaica, aged fifty. Erected by his grateful nieces, Mary
“ Stanwix and Lucretia Sowle.”

(214). WILLIAM PULTENEY, Earl of BATH.—In a recess, formed by two Corinthian pilasters, supporting a pediment and springing from a pedestal, are two female figures, which are said to represent Policy and Poetry, the one resting gracefully on an urn, and the other sitting beside it. A book and pen, a serpent, and the caduceus of Mercury, are at the feet of the latter. A medallion of this eminent statesman is suspended by wreaths from the entablature.

“ Erected to the memory of WILLIAM PULTENEY, Earl of Bath, by his
“ brother, the Honourable Harry Pulteney, general of his Majesty’s forces, 1764;
“ ob. July 7, 1764, ætat. 81.” Wilton was the sculptor.

(215). JOHN Earl LIGONIER.—Nearly opposite to the monument of General Wolfe is that of this veteran commander, by S. F. Moore. A figure of History holds a scroll inscribed, “ SCHELLENBERG, BLenheim, RAMILLIES, OUDENARDE,
“ TAXIERE, MALPLAQUET, DETTINGEN, FONTENOY, ROCOUX, LAFFELDT”—the names of battles in which he had served. She rests her arm on an urn, and at



213. Admiral Holmes.
215. Lord Ligomier.

NORTH AISLE.

[illegible]

214 W^m Pulteney, Earl of Bath.
216. Capt. Edward Cooke.

her feet is his medallion, a striking resemblance, and various emblems of war. On the pyramid behind, are medallions of the four sovereigns in whose reigns this nobleman had lived—Queen Anne, George I. George II. and George III.

“ In memory of JOHN Earl LIGONIER, Baron of Ripley in Surry, Viscount
“ of Inniskilling, and Viscount of Clonmell, field-marshal and commander in
“ chief of his Majesty’s forces, master-general of the Ordnance, colonel of the
“ 1st regiment of Foot Guards, one of his Majesty’s most Honourable Privy
“ Council, and Knight of the most Honourable Order of the Bath. He died
“ April 28, 1770, aged ninety-two.”

(216). Captain EDWARD COOKE.—The gratitude of the East India Company caused this monument to be erected in testimony of this gallant officer’s valour and eminent service, when, being commander of his Majesty’s ship *Sybille*, he, on the 1st of March, 1799, after a long engagement, captured *La Forte*, a French frigate of very superior force, in the Bay of Bengal: an event not more splendid in its achievement, than important in its result to the British trade in India. In consequence of the severe wounds he received in this memorable action, he died, on the 23d of May, 1799, aged twenty-seven years.

The figure of this brave officer is represented in a wounded state, and supported by a sailor; but, at the same time, actuated by all the energy of his valorous spirit; one arm being stretched forth, as if giving a signal of command, and the other grasping the colours, as if he were ready and resolved to die by them. Beneath is a representation, in relief, of the engagement between the two frigates, with emblems of India, whose seas were the scene of this memorable action.

(217). AYMER DE VALENCE, Earl of PEMBROKE.—This superb tomb rests on the pavement of the north area. Its front is divided into eight niches, containing headless and otherwise mutilated statues, over which are trefoils within

pediments, and seven shields placed on quatrefoils between them. The effigy lies recumbent and cross-legged, with the head supported by angels. The canopy is between four buttresses, beautifully enriched, and terminating in pinnacles. The arch is decorated with three pointed leaves and two halves: above it rises a pediment, which contains, in a trefoil, the figure of a knight on horseback, in full speed, and brandishing his sword: near the top are projecting brackets, on which angels have been placed. Some of its original painting, gilding, and Mosaic may yet be traced; for the present state of this tomb may be referred rather to mutilation than decay. This nobleman was the third son of William de Valence, Earl of Pembroke, and was poisoned in France, June 23, 1324, in the 17th year of Edward II. He was the last earl of this family.

(218). EDMUND CROUCHBACK, Earl of LANCASTER.—This splendid monument possesses a similar style of design, though of superior grandeur, and a more profuse richness in its details. The effigy of the earl lies cross-legged, under a canopy of one grand and two lesser arches, crowned with pinnacled pediments. On the one, in the center, is a knight on horseback, within a trefoil, and on each side are two brackets, whereon the figures of angels once stood. The front is enriched with ten niches, containing as many mutilated statues, over which are pediments, and above them a line of shields. The paintings which once enlivened the base are now too indistinct to be understood; and it is rather to be learned from former descriptions than immediate examination, that they represented victorious knights, conducting prisoners taken in battle. They are in pairs, and a general similarity of character and expression is said to have appeared in them all. Dart describes this tomb as having been painted, gilt, and inlaid with stained glass; and the interior part of the canopy contained the representation of a sky with stars. But even in its present state of decay, it conveys a very impressive idea of its original grandeur and beauty.



F. Mackenzie del.

A. Part of the Screen of Ed^d the Confessor

218. Edmund Crouchback.

T. Sutherland sculp.

Published Sept^r 1822, or R. Ackermanns Westminster Abbey, at 21, Strand London.



119 QUEEN PHILLIPA.



120 QUEEN ELEANOR.

EDMUND CROUCHBACK, so called on account of his having a peculiar bend in his back, was fourth son of Henry III. by his wife Isabel, daughter and coheir of Raymond, Earl of Provence, and born January 16, 1245. At nineteen years of age he was, upon Simon de Montfort's forfeiture, created Earl of Leicester and Steward of England, and on his attaining his twenty-first year, the earldom of Lancaster was added to his other honours; and by this title he always preferred to be called and known. For a short time, indeed, he enjoyed the nominal title of King of Sicily. He was sent by his brother Edward I. to command an army in Aquitain, and, after performing many gallant exploits, he died at Bayonne, on the feast of Pentecost, in the year 1296. His remains being brought to England, were interred in this church with great solemnity.

(219). PHILIPPA, Queen of EDWARD III.—This tomb is between the first and second pillars of the north area, to which it presents one of its sides from Edward the Confessor's chapel. It is of black marble, and of a very rich design in its original state, but has suffered, at least in an equal proportion, from the inroads of time or sacrilegious violation, with those around it. The recumbent figure of the queen on the top of it is of alabaster, and the sides were formerly adorned with the brass statues and escutcheons of thirty kings, princes, and noble personages, her relations. She was married to Edward forty-two years, having been the mother of fourteen children, and died August 15, 1369.

(220). ELEANOR, Queen of EDWARD I.—At the feet of the tomb of Henry III. in the same chapel, and in the same situation as the last, is the monument of this princess. It is of grey marble, of the table form, on which reposes a beautiful effigy of her in brass, double gilt; though this circumstance is not perceptible, except on her nose and right arm, which having been rubbed by curious visitors, the incrustated dust of former ages has been taken off, and the gold appears fresh and perfect. On the sides are engraved the arms of Castile and

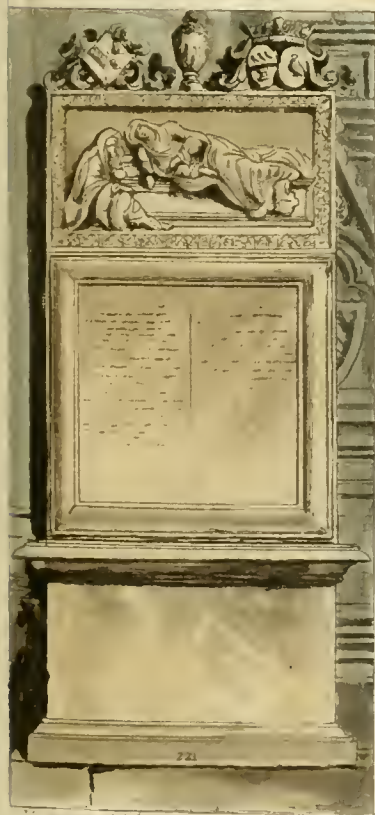
Leon, quarterly, as well as those of Ponthieu, hanging on vines and oak-trees, beneath semi-trefoils and decorated pediments. Round the copper verge is embossed, in Saxon characters—" *Icy gist Alianor jadis Reyne de Angleterre, Femme al. Re. Edward Fiz.*" On the north side are some fragments of painting, in red and black, on the moulding and pannels. Some of it appears to have been forcibly chipped off it, and probably by the hand of reforming bigotry. Near the pavement appears the aperture of a leaden pipe, about an inch in diameter, which was probably intended, among other affectionate attentions to the embalmed remains of this much-loved queen, to let in air to the corpse, as it was certainly placed at the time the tomb was erected. She was married to her royal husband thirty-six years, and, attending him to Scotland, fell sick, and died in the house of Richard de Weston, at Hardey, in the county of Northampton, November 27, 1290. On this occasion Edward's ambition, strong as it was, gave way to his affection; and he instantly returned with the honoured remains to Westminster, and displayed, by the magnificence of their obsequies, the poignancy of his grief. Wherever the corpse rested, he ordered a cross to be erected, and dirges to be sung. Many of these memorials still attract the traveller's attention: those in Cheapside and Charing-Cross, which place derives its name from the pious circumstance, were taken down by order of the Long Parliament, A. D. 1643, as relics of popish superstition*.

(221). ESTHER DE LA TOUR GOUVERNET, Lady ELAND.—This monument, which is in the north area, consists of a tablet of white marble, resting on a pedestal. The upper part of it represents, in relief, a female figure on her death-bed, and another lamenting beside it. Beneath is an inscription in English and Latin:

* Mr. Walpole is of opinion, that Peter Cavalini, the architect of the shrine of Edward the Confessor, gave the designs for the various crosses erected in honour of Queen Eleanor.—*Anecdotes of Painting, &c.* vol. I. p. 29.



176. Margaret Douglas. — South Aisle of Henry the 7th Chapel.



221. De la Tour de Gouvernott.



223. Elton.



222. Edward.

224. Banks.

225. Farnham.



226. Waltham.

“ ESTHER DE LA TOUR GOUVERNET, a name renowned in France, and which
“ her excellent endowments of mind and body rendered much more illustrious,
“ was the best of wives, and too soon the widow of the most noble Lord Eland,
“ eldest son of the Marquis of Halifax. Her extraordinary goodness towards
“ all, her singular dutifulness to her parents, made her beloved of all; but by
“ her mother above all. Her soul, thus adorned with heavenly graces, she early
“ resigned to heaven, and her body to this tomb, which her mother (herself
“ almost buried in sorrow), as the least mark of her unspeakable grief, made for
“ her. She died the 28th year of her age, of the Christian account 1694.”

In the pavement is a gravestone with the same inscription. A vault, beneath it, not only contains her remains, but those of her mother, the Lady ESTHER, Marchioness de GOUVERNET, who died July 4, 1722, aged eighty-six years, and was buried from the Jerusalem chamber on the 10th of the same month.

(222). EDWARD the FIRST.—This is another of the tombs in the Confessor's chapel, which presents one of its sides to the north area. It is situated at the head of his father Henry the Third's monument, from which it is separated by the staircase leading into the chapel. It is composed of five slabs of Purbeck marble, and is quite plain, except that under the edge of the cover-stone it is sloped off diagonally. It is raised upon a basement of freestone, which, by extending every way two feet beyond the tomb itself, forms an ascent of two steps above the pavement. On the south side and at the east end, it stands open to the chapel, but on the north is defended from the area by a grating of strong iron work, the smaller upright bars of which terminate, at the height of five feet, in a fleur de lis, and the two standards, or end bars, finish in a small busto of an elderly man with a long visage, and of rude workmanship. A similar busto is also placed in the front part of the frame of the canopy over the tomb. They

bear so striking a resemblance to the face of King Edward on his coins, broad seal, and statue at Carnarvon castle, that they were probably intended to represent that monarch. The following inscription is mentioned by several historians as placed on the north side of the tomb: "EDWARDUS PRIMUS Scotorum Malleus hic est. Pactum serva. 1308." An erroneous date, as he died July 7, 1307*.

* The royal warrants repeatedly issued by King Edward III. and his immediate successors, directed to the treasurer and chamberlains of their Exchequer, *De cerra renovanda circa corpus Regis Edwardi Primi*, appearing to have issued for him alone, produced a notion that, in subsequent times, the utmost endeavours were employed for preventing its decay. In order, therefore, to discover if any remains of the supposed composition were discoverable, the curiosity of the Antiquarian Society prevailed on Dr. Thomas, then Dean of Westminster, to permit the opening of the royal tomb, which took place May 2, 1774. The following account of this extraordinary transaction has been published, by permission of the society.

On opening the tomb, the cover-stone was found to be uncemented to the end and side slabs; and there appeared within a plain coffin of Purbeck marble, laid on a bed of rubble stone, six feet seven inches in length; depth, one foot four inches; breadth at the shoulders, two feet seven inches; in the middle, two feet three inches; and at the feet, one foot ten inches. The thickness of each side of the coffin, as well as the lid, which is cut off from a block of Purbeck marble, is three inches; and the lid was not cemented to the sides, but so closely fitted to them, that no dust could penetrate the crevice. The royal corpse was found wrapped up in a large square mantle of strong, coarse, and thick linen cloth diapered, of a dull, pale, yellowish brown colour, and waxed on its under side. The head and face were covered with a sudarium or face-cloth of crimson sarsnet, the substance of which was so much perished as to have a cobweb-like feel, and the appearance of fine lint. When the folds of the external wrapper were thrown back, and the sudarium removed, the body was discovered richly habited, adorned with ensigns of royalty, and almost entire. Its innermost covering seemed to have been a very fine linen cere-cloth, dressed close to every part of the body, and superinduced with such accuracy and exactness, that the thumbs and fingers of both the hands had each of them a separate and distinct envelope of that material. The face, which had a similar covering fitted close to it, retained its exact form, although part of the flesh appeared to be somewhat wasted. It was of a dark brown, or chocolate colour, as were the hands and fingers. The chin and lips were



(222*). RICHARD II. and his QUEEN.—This monument is an intercolumniation, formed by the third and fourth pillars, from the east, on the south side of this chapel. The side of the tomb is ornamented by a beautiful range of niches and their canopies, but without the statues which, it may be presumed, formerly occupied them : beneath is a line of quatrefoils and other ornaments. The basement is decorated with quatrefoils of larger dimensions. But the most curious circumstance of this monument is, the faded painting on the under part of the wooden canopy ; a minute inspection of which will discover, that it displays, in several distinct parts, the following subjects:—Angels supporting the arms of the sovereign and his royal consort;—the figure of an old man, in the act of bestowing benediction ; and Jesus Christ, with the Blessed Virgin seated beside him, in similar attitudes. The ground-work round these figures is formed by fine plaister, which seems to have been impressed with a variety of diminutive ornaments. The whole appears to have been gilt, but the day of its splendour is now closing in dingy yellow. The face of the king's effigy, which appears to have been deprived of its pillow, bears, however, no resemblance to the picture of him in the Jerusalem chamber. His queen, Anne, who reposes by his side, was the daughter of Wincelaus, King of Bohemia, and died five years before him, without leaving issue. The body of this monarch was deposited in Langley church, in Hertfordshire, but was afterwards removed to Westminster Abbey, by order of Henry V. who also caused this monument to be erected ; and the effigies of the royal personages whose remains it protects, to be made of copper, richly gilt, and placed on it.

This prince ascended the throne of his illustrious grandfather under considerable difficulties : the nation had not yet completed the glories which Edward began, and the inexperience of a youth but in his eleventh year, naturally produced a spirit of general apprehension for the fate of the country. The courage, presence of mind, and singular address of this youthful monarch, however, in quelling the insurrection of Tyler and his adherents, when in the field, opposed
entire,

to more than forty thousand of his rebellious subjects in arms, gave presage of future conduct, which raised the hopes of his people, and led them to expect that he would perpetuate the glories attained by Edward III. his grandfather, and Edward the Black Prince, his royal father. Unfortunately, his passions, which were turbulent, increased as he approached manhood, and his froward disposition involving the people in trouble, led the way to the usurpation of the throne by Henry IV. Richard was then imprisoned in Pontefract castle, and there most tragically ended his days.

(223*). EDWARD III.—This tomb is between the second and third pillars. The effigy is of copper, once gilt, and lies beneath a rich canopy. It is plainly habited in a gown reaching to the feet, with dishevelled hair and a flowing beard. In form and ornaments, this monument resembles that which has been just described. The royal arms appear in the center of the quatrefoils which enrich the basement.

The latter end of this monarch was marked with misfortunes, which have been described, in the genuine spirit of poetry, by the bard of Mr. Gray.

Mighty victor, mighty lord,
 Low on his funeral couch he lies!
 No pitying heart, no eye afford
 A tear to grace his obsequies.
 Is the sable warrior fled?
 Thy son is gone; he rests among the dead!
 The swarm, that in thy noontide beams were born,
 Gone to salute the rising morn:
 Fair laughs the morn, and soft the zephyr blows;
 While proudly riding o'er the azure realm,
 In gallant trim the gilded vessel goes;
 Youth on the prow, and pleasure at the helm;
 Regardless of the sweeping whirlwind's sway,
 That, hush'd in grim repose, expects his evening prey.

(223). ELIZABETH TUDOR, second Daughter of HENRY VII.—Near that of Henry V. is this small table monument, covered with a slab of black marble highly polished, and once distinguished by the effigy of this princess, in copper, which

entire, but without any beard; and a sinking or dip between the chin and under-lip was very conspicuous. Both lips were prominent; the nose short, as if shrunk, but the apertures of the nostrils were visible. There was an unusual fall or cavity on that part of the bridge of the nose which separates the orbits of the eyeballs; and some globular substance, possibly the fleshy part of the eyeballs, was movable in their sockets under the envelope. Below the chin and under-jaw was lodged a quantity of black dust, which had neither smell nor coherence; but whether the same had been flesh or spices could not be ascertained. One of the joints of the middle finger of the right hand was loose, but those of the left were quite perfect. Above the cere-cloth was a dalmatic or tunic of red silk damask, upon which lay a stole of thick white tissue, about three inches in breadth, crossed over the breast, and extending on each side downwards, nearly as low as the wrist, where both ends were brought to cross each other. On this stole were placed, at the distance of about six inches from each other, quatrefoils of filigree work, in metal gilt, elegantly chased in figure, and ornamented with five pieces of beautiful transparent glass or paste, some cut and others rough, set in raised sockets. The largest of these pieces is in the center of the quatrefoil, and each of the other four is fixed near to the angle; so that, together, they form the figure of a quincunx. These false stones differ in colour; some being ruby, others a deep amethyst; some, again, are sapphire, others white, and some a sky-blue. The intervals between the quatrefoils on the stole, are powdered with an immense quantity of very small beads, resembling pearls; drilled and tacked down very near each other, so as to compose an embroidery of most elegant form, and not much unlike that which is commonly called the true lover's knot. These beads or pearls are all of the same size, and equal to that of the largest pin's head. They are of a shining silver white hue; but not so pellucid as necklace beads and mock pearls usually are. Over these habits is the royal mantle, or pall, of rich crimson satin, fastened on the left shoulder with a magnificent *fibula* of metal gilt, and composed of two joints pinned together by a movable *acus*, resembling a cross garnet hinge. This *fibula* is four inches in length, richly chased, and ornamented with four pieces of red and four of blue transparent paste, similar to those on the four quatrefoils, and twenty-two beads or mock pearls: it is also set in a raised and chased socket. The head of the *acus* is formed by a long piece of uncut transparent blue paste, shaped like an acorn, and fixed in a chased

has long since been stolen away. She died at Eltham in Kent, aged three years, and was brought with great funeral pomp to be interred in this church. Round the verge of the tomb was this epitaph :

socket. The lower joint of the *fibula* appears to be connected with the stole as well as with the *chlamys* ; so that the upper part of each of the lappets, or straps of the stole, being thereby brought nearly into contact with the edge of the royal mantle, those straps form, in appearance, a guard or border to it. The corpse, from the waist downwards, is covered with a large piece of rich figured cloth of gold, which lies loose over the lower part of the tunic, thighs, legs, and feet, and is tucked down behind the soles of the latter. There did not remain any appearance of gloves ; but on the back of each hand, and just below the knuckle of the middle finger, lies a quatrefoil of the same metal as those on the stole, and, like them, ornamented with five pieces of transparent paste ; with this difference, however, that the center piece in each quatrefoil is larger, apparently of a more beautiful blue, than those of any of the quatrefoils on the stole. Between the two forefingers and thumb of the right hand, the king holds the sceptre, with the cross made of copper gilt. This sceptre is two feet six inches in length, and of most elegant workmanship. Its upper part extends to and rests on the king's right shoulder. Between the two fingers and thumb of the left hand, he holds the rod or sceptre with the dove, which passing over his left shoulder, reaches as high as his ear. This rod is five feet and half an inch in length. The stalk is divided into two equal parts by a knob or fillet, and at its bottom is a flat *ferula*. The top of the stalk terminates in three bouquets or tiers of oak-leaves, of green enamel, in alto relievo, each bouquet diminishing in breadth as they approach the summit of the sceptre, whereon stands a ball surmounted by the figure of a dove with its wings closed, and made of white enamel. On the head of the corpse, which lies in a recess hollowed out of the stone coffin, and properly shaped for its reception, is an open crown or fillet of tin or latten, charged on its upper edge with trefoils and gilt, but of inferior workmanship to that of the sceptres and quatrefoils. The form of the crown, sceptres, and fibula, and the manner in which the latter is fixed to the mantle or chlamys, exactly correspond with the representation of those on the broad seal of this king, as exhibited by Sandford in his *Genealogical History of the Kings and Queens of England*. There were no rings on the fingers, but as it is not supposed that the body was deposited without that usual attendant ensign of royalty, it is natural to conjecture, that, by the shrinking of the fingers, the royal ring had slipped from off the finger, and buried itself in some part of the robes, which were



THE SCREEN OF EDWARD THE CONFESSOR.



From del.

A Henry the Third.

227 EDWARD the CONFESSOR'S MONUMENT
EDWARD the CONFESSOR'S CHAPEL.

Model May 1812 for R. Ackermann's Water-Abbey at 101 Strand London

Black sculp.

“ ELIZABETHA, illustrissimi Regis *Angliæ, Franciæ, et Hiberniæ, Henrici* Septimi,
 “ et Dominæ *Elizabethæ* Reginæ serenissimæ consortis suæ, filia et secunda proles,
 “ quæ nata fuit secunda die mensis Julii, anno Domini 1492, et obiit decimo
 “ quarto die mensis Septembris, anno Domini 1495; cujus animæ propitiatur
 “ Deus. Amen.”

(224). MARGARET, Daughter of EDWARD IV.—Near the former monument, and of the same form, is the tomb of this princess, who died ere she had attained the age of nine months. Sandford gives this inscription, of which a part still remains :

Nobilitas et forma, decorque, tenella, juvenus
 In simul hic ista mortis sunt condita cista.
 Ut genus et nomen, sexum, tempus quoque mortis,
 Noscas cuncta tibi manifestat margo sepulchri.

“ MARGARETA illustrissimi Regis *Angliæ et Franciæ* Domini *Edwardi* Quarti
 “ et Dominæ *Elizabethæ* Reginæ serenissimæ consortis ejusdem, filia et quinta
 “ proles, quæ nata fuit 19 die mensis Aprilis, anno Dom. 1472, et obiit 11 die
 “ Decembris; cujus animæ propitiatur Deus. Amen.”

CHAPEL OF EDWARD THE CONFESSOR.

THIS interesting feature of the abbey is formed by the circular sweep of the east end of the church, and reaches westward to the fourth pillar. The ascent to not suffered to be disturbed to search for it. The feet, with their toes, soles, and heels, seemed to be perfectly entire ; but whether they have sandals is uncertain, as the cloth tucked over them was not removed. The body measured six feet and two inches in length ; but whether the name of *Long Shanks* was given to this prince, from an unusual length of the *tibiæ* when compared with that of the *femora*, or that it was merely an expression to denote his uncommon height, could not be ascertained, without removing the vestments, which was not permitted.

it is by ten wooden steps from the north area. Its floor was paved with Mosaic work of great beauty, consisting of large irregular dark stones, with intersections of circles, combinations of triangles, and many other geometrical figures, filled with numberless pieces in various shapes as well as colours, and of the same valuable materials that compose the pavement before the altar; but by the constant tread of visitors, the depredations of the curious, and the despoiling spirit of fanaticism, it has been so much injured, that tiles have, in some parts, been employed to repair it. The west end of the chapel is formed by a screen at the back of the altar of the choir; and it is not improbable, that the ancient altar, or its remains, might be seen, if the former were removed. On this screen are five canopies, supported by slender columns; but though their various parts, which are very minute, are mouldering fast away, enough remains to display the beauty of the design, and the superior skill employed in the execution of them. A large niche, with its pedestal and a similar canopy, is on each side of the doors leading into the choir; and the statues which once filled them, must have been as large as life. Over these doors, the ornaments consist of scrolls fancifully designed. The frieze contains fourteen legendary sculptures in bas relief, between fifteen quatrefoils, alternately bearing a shield, and a blank label stretches along beneath them. They represent many passages of the life and miracles of St. Edward*.

(226). HENRY the FIFTH.—This shrine or monument is inclosed by an iron gate, wrought in an open work of lozenges, containing quatrefoils. Over the arch are six canopies, divided by small buttresses, which, with the remaining statues, for two of them have been dilapidated, are of very delicate workmanship. The gate is supported by two octagonal towers, containing winding stairs round pillars,

* They are all accurately engraved and fully explained in the first volume of Mr. Carter's *Antiquities*.



F. M. G. del.

J. Black sculp.

226. THE CHOIR OF WESTMINSTER ABBEY.

London. Published June 1. 1811. for R. Ackermann, Westminster Abbey, at 101 Strand

whose capitals are formed of angels in the attitude of prayer; the roof being ribbed, with appropriate ornaments. Over each door is the statue of a saint, as large as life, represented as speaking; and behind each is a tall window of three mullions. On the other side, next the gate, are two episcopal figures beneath canopies, on which stand two statues of kings, apparently intended to represent Edward the Confessor and Henry III. On the north-west and south-west sides, are the figures of two priests and two kings, in similar situations. Buttresses appear on each of the corners, and above the windows are semi-hexagon projections on every side, each containing three beautiful niches, occupied by statues, with a line of fleurs de lis beneath the upper moulding or cornice. Within this stately inclosure, and in a tomb of grey marble, are deposited the remains of this glorious monarch. His effigy, made of heart oak, lies on the cover-stone, to which the affection of his queen added a head of silver and very costly regalia: they, however, are generally supposed to have become the plunder of Cromwell's sacrilegious soldiery. The whole front of this chapel, which forms a square with the two eastern pillars, is very much corroded and decayed. This illustrious monarch died in France, August 31, 1422, aged thirty-four years; and was brought, with a profusion of funeral pomp and honour, to be interred in this church*.

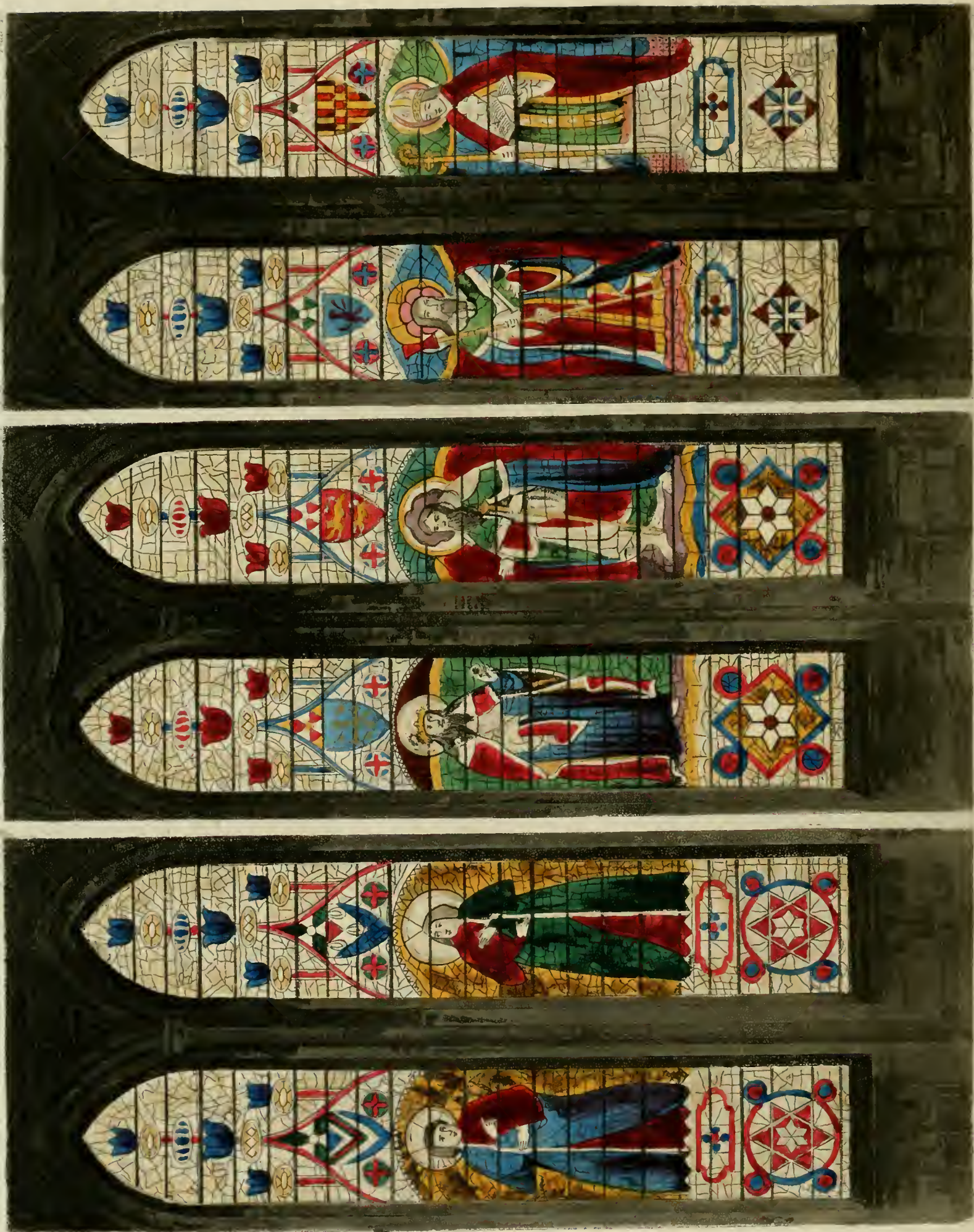
The chantry, which was founded for masses to be said for the soul of this renowned monarch, is immediately over the tomb, and once had an altar-piece, adorned with carvings. The two steps which formed the ascent to it, still remain, and there is a square niche on either side. Two other recesses appear on the north and south walls, which appear to have had shutters, whose broken hinges are still apparent. The frieze is ornamented with deer and swans chained to a

* Walsingham *Hist.* p. 457.

beacon; a female figure with an animal on her knees, and painted shields of arms, almost entirely obliterated. From this part buttresses ascend with rich, intervening canopies. The niches vary in size, but seven of them are for figures as large as life. The middle statue has been removed: the others are, a man kneeling, in the act of prayer; a king praying, in an erect posture; St. George in armour, piercing the dragon's throat; a female seated, with her hands crossed; and another monarch, with St. Dionysius bearing his head after decapitation. There are thirty statues in four ranges over the place of the altar; but to appropriate them with accuracy would be an endless, if it were a practicable task, as the attributes of many of them are broken and decayed. On the south side is the representation of Henry's coronation. The figure of the king is distinguished by a wen under his chin, which it is probable was copied from the life; as it is not to be supposed that the sculptor would have added a deformity of his own fancy. The armour of this warlike prince once hung round this oratory. A simple helmet of rusty iron remains on the bar, extending from tower to tower. A skeleton of a saddle hangs on the right, and a plain shield on the left*. The eastern, south-east, and north-east windows over the tomb of Henry V. are of painted glass, representing

* In this chantry were placed, in the year 1799, various models of churches formed by Sir Christopher Wren and other eminent architects. They were probably designed to supply the sacred structures destroyed by the great fire in 1666, or as part of the fifty new churches which were intended to be erected in the reign of Queen Anne. They are admirably executed, and finished both without and within. One of them is St. John's, Westminster, by Mr. Archer, though Sir John Vanbrugh has generally the discredit attached to it; and another is St. Mary in the Strand, by Gibbs. There are several others, some of which, had they been erected, would have been beautiful ornaments of the metropolis. Among them is the model of a tower and spire for the abbey, by Sir Christopher Wren, and worthy of his superior genius. The proportions of the intersection of the transepts with the body of the church, its pillars and arches, are finely preserved; and it is much to be lamented, that the great columns having given way in their shafts, prevented such a beautiful finish to the structure.





EAST WINDOWS.

17th Century, for the Abbot of Westminster, Westminster Abbey, London.

six monarchs or others, with canopies: the colours are very bright, but they are confusedly arranged. The cinquefoils in the arches have arms, triangles, cross keys, a red rose, and other symbolical ornaments.

On the pavement, beside the tomb of this monarch, lay, in an old chest, the remains of Catharine his queen, who was the youngest daughter of Charles VI. King of France. She died January 3, 1437, in her thirty-eighth year, in the abbey of Bermondsey, and was interred in the chapel of our Lady in this church: but when Henry pulled it down to build the sumptuous structure which occupies its site, her body was taken up, and the coffin being decayed, it was put into a wooden chest, according to Stow, and placed near the tomb of her royal consort; where, Dart says, the remains of this princess continued to be seen in his time. He adds, "The bones were firmly united, and thinly clothed with flesh, like "scrapings of tanned leather." These remains, however, so disgracefully exposed, have been at length interred.

(227). EDWARD the CONFESSOR.—This shrine, which Henry III. caused to be erected in honour of his royal and sainted predecessor, stands in the middle of the chapel, and presents but a faint image of its original splendour; when it attracted the devotion of sovereigns, was enriched by their offerings, as well as those of pious persons from every part of the kingdom, and was the depository of the most precious relics. This beautiful example of Mosaic work was designed by Peter Cavalini, and is described by the historians of that period as being adorned with gold and precious stones*. It consists of three rows of arches, the lower pointed and the upper round: the latter are formed of wood, and of the Ionic order. Two of its spiral pillars alone remain, which are those on the western side, and a solitary capital on the east. The Mosaic is picked in every part within the reach of

* Wyke's *Chronicle*, p. 88.

pilfering hands: three lozenges, of about a foot square, and five circular pieces of the rich marbles, are the only remains of its inlaid and sparkling decorations. Of the inscription on its architrave, the following words are still legible:—" OMNI
 " INSIGNIS: VIRTUTUM: LAUDIBUS: HEROS: SANCTUS EDWARD....." *on the south side.*—" DIE....." *on the east end.*—" MORIENS..... 1065 SUPER
 " ÆTHERA SCANDIT..... SURSUM CORDA. I. A." *on the north side.* From the chantry of Henry V. the coffin of the Confessor may be seen in the tomb, being a chest bound with iron, and about the depth of the frieze. This monarch died in 1065, and was canonized in 1269.

Near the tomb of Edward I. a large stone, with a brass effigy inlaid in it, marks the grave of JOHN DE WALTHAM, Bishop of Salisbury, Master of the Rolls, Keeper of the Privy Seal, and Lord High Treasurer of England, in which office he died in the year 1395, much lamented by the king, by whose especial order he was buried in this church, (A.)—In the south-east corner of the chapel, is the gravestone of THOMAS DE WOODSTOCK, Duke of Gloucester, and youngest son of Edward III.; but the plated brass is gone, and the inscription no longer legible.

This chapel also contains the relics of the following distinguished personages, though without any visible memorial of them:—The remains of EDITHA, the queen of the Confessor, and daughter of Goodwin, Earl of Kent, were removed from that part of the abbey where they had been interred by William I. and reburied by Henry III. on the south side of the shrine. The ashes of MATILDA, queen of Henry I. and daughter of Malcolm, King of Scotland, so renowned for her piety and virtues, were also removed to a more distinguished grave beside it. The heart of HENRY D'ALMAINE, son of Richard, King of the Romans, and brother of Henry III. was placed near the *shrine of St. Edward*. His body was buried in the monastery of *St. Helen's*. RICHARD COURTNEY, Bishop of Norwich, of the family of the Earls of Devonshire, and a particular favourite of Henry V.

He died in attendance upon that monarch in France, when his remains were sent to England, and buried in this chapel.

Here, also, are deposited the coronation chairs; the most ancient of which was brought from Scone, with the regalia of Scotland, by Edward I. in the year 1297, as well as the stone which is seen beneath it; that hallowed relic of dark antiquity, which was considered by the superstitious spirit of the Scots as the Palladium of their government. The other chair was made for Queen Mary, the royal consort of William III. On the tomb of the Lady Margaret are seen the large corroded iron sword and half-covered shield, which tradition appropriates to Edward III.

It appears to be a matter of doubt, whether Henry III. erected this chapel previous to the translation of St. Edward, or whether it was constructed to do honour or give superior effect to the shrine. The bases of the pillars round it differ in nowise from the others, and the various tombs on the sides obscure every trace of its original state. It is not improbable that there was a flight of steps on all sides from the pavement, and that there might have been a slight screen between the pillars. To the sanctity of the spot may be naturally attributed the range of tombs around it, as the several monarchs died for whom they have been successively erected.

The anniversary of this canonized king was observed on the 5th of January.

(228). AVELINE, first Wife of EDMUND CROUCHBACK, Earl of Lancaster.—This beautiful tomb is no longer visible. It stands at the head of that of Aymer de Valence, on the north side of the second pavement before the altar, and between the first and second of those pillars of the church which stand east of the transept. It is entirely secluded from public view by the wainscoating which incloses that part of the choir; nor would a representation of it have appeared in this work, if the wainscoating and tapestry, which then formed the screens of the

chancel, had not been taken down for the reparation of the abbey in the year 1775, and thereby afforded a temporary disclosure of it, and those of King Sebert and Lady Ann of Cleves, fourth wife of Henry VIII. Such an opportunity was not offered in vain; as that learned and distinguished antiquary, Sir Joseph Ayloff, availed himself of it, to have correct drawings made of them all, with their distinct parts and various decorations*.

* It is from his very ingenious account of them, published by the Society of Antiquaries, that the following description is extracted, which is here given in such an enlarged detail, as it is to be seen only in the very few and rare volumes which it adorns.

It is an altar-tomb of touchstone, placed under a magnificent canopy twelve feet in height, formed in imitation of those temporary structures or hearses, under which, in former times, the corpses of our kings, queens, and principal nobility were usually laid, from the day they were brought into the church to the time of their interment. The tomb is two feet eight inches in height, from the bottom of its plinth to the top of the covering stone, and stands on an ascent of two steps, each rising six inches. On its south side, facing the area of the altar, are six recesses, separated from each other by slender Gothic pilasters, terminating in pyramidical pinnacles. The outward edges of each of these recesses are dressed with a plain half-rounded moulding, and over each of them is a pyramidical canopy, formed by two oblique rounded mouldings, which, on each side, rise out of the flanks of the pilasters, separating the recesses from each other. These mouldings, as well as the canopies and pinnacles, are continued up to the lowermost bead on the verge of the covering stone; and, according to the taste of the thirteenth and fourteenth centuries, have their hips and finials enriched with crotchets, which are intended to represent the flowers of the plant called by the botanists *Calceolus*. In the center of each canopy is formed a rose aperture, placed with a round moulded frame stuck on its edge. In each of the recesses is the statue of a man, in alto-relievo, dressed in a long robe or gown; but the heads of four of them have been broken off and destroyed. In the spandrels, between the pinnacles and canopies, are fixed heater shields, whereon the arms of the several illustrious families connected by blood or intermarriage with the Lady *Arceline*, are depicted in their proper tinctures. On the covering stone is placed a cumbent effigy, five feet seven inches in length, cut in freestone, and representing the Countess of Lancaster as a beautiful woman in the bloom of youth, dressed in a loose robe, over which is a mantle, that, in elegant foldings, reaches down to her

Aveline, Countess of Lancaster, was daughter and sole heir of William de Forz, Deforce, or Fortibus, Earl of Albemarle and Holderness, as also Baron of Skipton in Craven, by his second wife, Isabella, daughter of Baldwin de

feet. On her head is a coif, which, a little below her temples, joins to a barbe that passes over the lower part of her chin, and covers her neck; on the coif is a hood, which falls down in easy folds to the front part of her shoulders. Her hands are conjoined, and held up as in the act of prayer; and her head rests on a cushion or pillow, which is supported on each side by an angel sitting with wings expanded. At her feet are two Talbot whelps couchant. The whole of this effigy, as well as the figures of the two angels, together with the front of the tomb, appear to have been originally richly painted and gilt, but most of the colours are now worn off. At the corner of the tomb stands the trunk of a slender circular column, five feet in height, clothed with an assemblage of small pillars or shafts, not detached or separate therefrom, but closely united, so that all of them being wrought up together, form one entire firm and elegant column, surmounted by a regular and beautiful Gothic capital, composed of the conjoined and highly enriched capitals of the several small shafts; some of which are painted red, others green, and all of them, as likewise their capitals, are overspread with net, or lozenge-work, with partial gildings. From the imposts on these columns spring four Gothic arches, which serve to supply a high pitched pediment, or pyramidical head of elegant workmanship; the whole together forming a most magnificent canopy, which spans over the tomb, and is open at both ends, as well as on the two sides.

The arch, or under-vault of the canopy, is formed by projecting ribs, which are fluted and painted red; while the compartments between them are fully enriched with trailing branches, tendrils, and ripe fruit of the claret grape, painted in proper colours upon a white ground. The key-stone in the center of the roof is covered with a circle of oak leaves, coloured sky-blue; and out of the middle of the circle rises another, composed of the same sort of leaves, but smaller in size, and gilt in burnished gold. The face of each of the arches is covered by an architrave, cut out of the solid of the arch-stones. The fascias of these architraves are about six inches in breadth, concave, painted red, and studded with roses gilt. On their lower edge runs a half-rounded moulding; but their upper edge is bordered by an astragal, which, as well as the lower moulding, is raised out of the solid, and both of them are overlaid with net-work richly gilt. On the edges of each of the outermost ribs of the arch-vaults, or inner contours of the two side arches, is affixed a kind of indent or festoon, formed by the

Ripariis, or Redvers, Earl of Devon, &c. of that name. The high honours and great estates which Aveline actually possessed, on the failure of the issue male of her father, together with those expectant upon the death of her mother, rendered

sections of two circles. Each of these festoons is bordered by a similar and large semicircular moulding, raised out of the solid, and enriched with gilding; but the pannels of the one are charged with ornaments very different from those of the other. That which is next to the head of the tomb, is decorated with a fruited vine-branch, in mezzo relievo, the leaves and tendrils of which are gilt with gold, and the grapes tinted of a deep claret colour, which is now for the most part turned black: whereas the corresponding pannel is charged with an expanded Acanthus, and two dimidiated Acanthi, all of them in mezzo relievo and gilt. The pediment, or head of the canopy, is carried up from the back part of the cluster of pillars, on shafts, placed at each angle of the tomb, and has, in the area of its tympanum, a large compartment, formed by three semicircular convex mouldings, conjoined at their respective points. These mouldings are richly carved and gilt, and the pannel of the compartment appears to have been adorned with an historical painting, now much defaced. The figures of two angels in an attitude of adoration, and the lower part of an upright female figure placed somewhat above them, are however still distinguishable, and, by their present appearance, were probably intended to represent the assumption of Aveline. Within the moulded frame and on the right hand of the compartment, is painted part of the arms of France; and on the other are some faint remains of the arms of England. Each of the triangular spandrils on the sides of this compartment, is occupied by a large fruited branch of the vine, whose grapes, leaves, and tendrils are laid in gold, and spread themselves, in a loose, easy, and elegant manner, on a sage-green ground. The whole is executed in a most exquisite taste, and inclosed in a broad, flat, and gilded frame. The finial which stood on the point of the pediment, together with a part of the latter, is now broken off. Dart says, that the termination was a fleur de lis; but in the plate of the monument published in Sandford's *Genealogical History*, it is represented as composed of oak-leaves, grouped in the form of a plume, like those on the tombs of Aymer de Valence and Edmund Crouchback. The north front of this monument and its beautiful canopy, nearly faces the chapels of St. Michael and St. John, from whence it was visible till the year 1663, when a wall was built before it, above the surface of the covering stone of the tomb, in order to receive a mural monument, in memory of Bryant Duppa, Bishop of Winchester. The north front of the tomb itself, however, continued exposed to open

her the greatest heiress of a subject that England had then known, and induced Henry III. to consider her as a proper wife for his second son, Edmund; and accordingly, on the Thursday before the feast of St. Ambrose, in the year 1269, Aveline, being then near eighteen years of age, and as remarkable for her great beauty as for her immense wealth and future expectations, was, with great solemnity, publicly married to Edmund Earl of Lancaster, in the presence of the king, the queen, and almost all the nobility of the kingdom*. The precise time of her decease is no where specified on a reliable authority; but that she came of age in the beginning of the year 1273, is proved by the several writs, still remaining, which were issued on the 2d of February in that year, being the 1st Edward I. to put her and her husband Edmund in possession of her inheritance†. This period, however, she could not long have survived, as, in the very commence-

view, until within a few years past, when the whole of this splendid sepulchre was entirely closed by a stone wall, erected as a backing to the monument of the first Lord Ligonier. Dart, in his *History of Westminster Abbey*, has given an engraving of the north side of the altar part of Aveline's monument, which is there represented as divided into six compartments, formed in a style very different from those on the south side of the tomb, and without statues; but he observes, that they retained the tracings of paintings, which he conjectures to have been figures of monks.

It may here be observed, that the sides of the tombs are often embellished with figures of the offspring of the deceased, as well as with those of mourners or weepers, frequently in monastic habits, as whole convents have ever been accustomed, in Catholic countries, to form a part in funeral processions. In London, the threescore priests of *Leadenhall*, and the company of parish clerks, were accustomed to attend and sing dirges at public funerals. There is a curious contract, in Dugdale's *Warwickshire*, p. 354, between the executors of *Richard Beauchamp*, Earl of *Warwick*, and *John Essex*, marbler, *William Austin*, founder, and *Thomas Stevens*, coppersmith, for their making fourteen lords and ladies in divers vestures called *weepers*, and fourteen images of *mourners*, &c.

* *Continuatio Mat. Paris*, p. 1006, n. 21.—*Chon. Wykes*, p. 87.

† *Walsingham, Ypodig. Newst.* 471.—*Trivetii Annales*, 252.

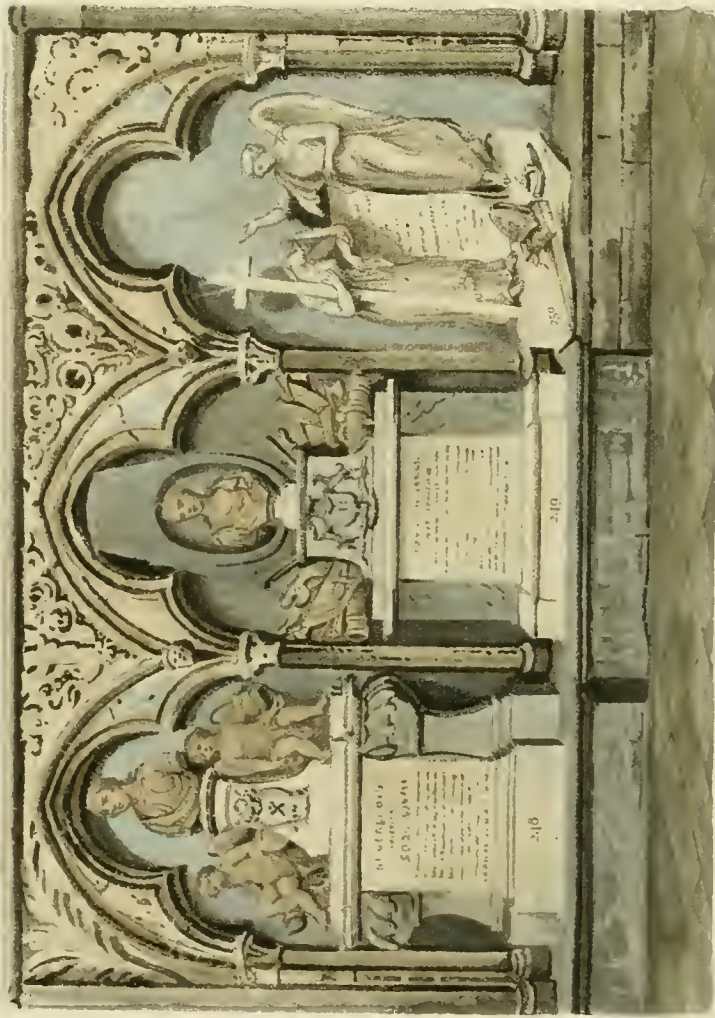
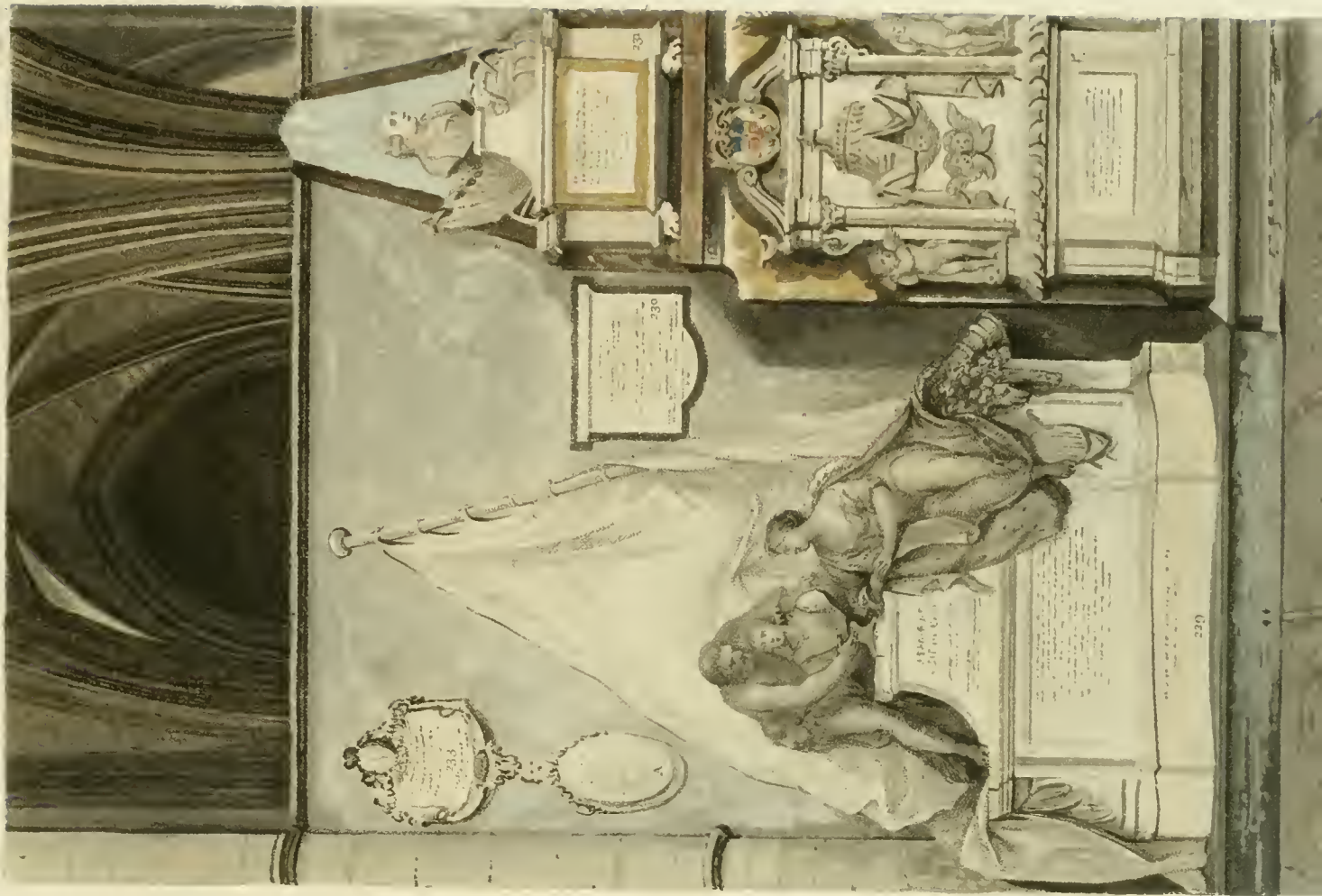
ment of the fourth year of that king, Earl Edmund married his second wife, **BLANCH**, Queen of Navarre*.

THE NORTH TRANSEPT.

(229). **SIR PETER WARREN, K. B.**—This fine monument is the work of Roubiliac, and worthy of that distinguished sculptor. The back-ground is formed by an ensign, before which is a grand figure of Hercules placing the bust of the great naval officer on a pedestal; whose likeness, it is presumed, was an object of peculiar attention, as the marks of the small-pox on his face are retained. An admirable figure of Britannia, with a withered laurel in her hand, inclines towards the head of the admiral. Behind her is a cornucopia, with naval and warlike trophies.

“ Sacred to the memory of Sir PETER WARREN, K. B. Vice-Admiral of the
 “ Red Squadron of the British Fleet, and Member of Parliament for the city
 “ and liberties of Westminster. He derived his descent from an ancient family
 “ of Ireland; his fame and honours from his virtues and abilities. How emi-
 “ nently these were displayed, with what vigilance and spirit they were exerted
 “ in the various services wherein he had the honour to command, and the happi-
 “ ness to conquer, will be more properly recorded in the annals of Great Britain.
 “ On this tablet, affection, with truth, must say, that, deservedly esteemed in
 “ private-life, and universally renowned for his public conduct, the judicious
 “ and gallant officer possessed all the amiable qualities of the friend, the gentle-
 “ man, and the Christian. But the Almighty, whom alone he feared, and whose
 “ gracious protection he had often experienced, was pleased to remove him from
 “ a place of honour to an eternity of happiness, on the 29th day of July, 1752,
 “ in the forty-ninth year of his age.”

* *Rot. Claus.* 1 Edward I. m. 10.



(230). HANNAH VINCENT.—The lady of the present very Reverend and Learned Dean of Westminster, is thus described and lamented, on a tablet of white marble, in expressions of genuine sensibility and classic elegance :

Sacrum memoriæ
 HANNÆ suæ,
 Mulieris optimæ,
 Matris familiâs spectatissimæ,
 Uxoris dilectissimæ,
 Sine fastu decoræ,
 Sine levitate jocundæ,
 Sine superstitione Christianæ,
 Hunc lapidem,
 Perennis desiderii monumentum,
 Poni jussit
 GULIELMUS VINCENT, S. T. P.
 Hujusce Ecclesiæ Collegiatæ Decanus.

HANNAH ex ingenuâ prosapiâ Wyattorum de Whichwood in agro Oxfordiensi oriunda, filia Georgii Wyatt et Hannæ Wood, nata Augusti 3, 1735; nupta Augusti 15, 1771; obiit Februarii 17, 1807.

(231). Admiral STORR.—A bust of this brave man, with a pyramid behind, and decorated with naval trophies, rests on a pedestal that bears the inscription. It is the sculpture of *Tyler*.

“ To the memory of JOHN STORR, Esquire, of Hilston, in the county of
 “ York, Rear-Admiral of the Red Squadron of his Majesty’s Fleet. In his pro-
 “ fession, a brave and gallant officer; in private life, a tender husband, an honest
 “ man, and a sincere friend. He was born August 18, 1709; died January 10,
 “ 1783, and interred near this place.”

(232). Sir GILBERT LORT, Baronet.—This handsome monument, consisting of a pediment supported by Corinthian columns, with weeping children, and a canopy with cherubim, was erected by Dame Elizabeth Campbell, who died September 28, 1714, aged forty-nine years, to her brother, Sir Gilbert Lort, of Stockpole, in Pembrokeshire, who died December 19, 1698, aged twenty-eight years.

(233). GRACE SCOTT.—A neat tablet displays this inscription:

“ GRACE, eldest daughter of Sir Thomas Mauleverer, of Alerton Mauleverer, in Yorkshire, Baronet, born 1622; married to Colonel Scott, a member of the Honourable House of Commons, 1644; and died February 24, 1645.”

He that will give my GRACE but what is her's,
Must say her death has not
Made only her dear *Scott*,
But virtue, worth, and sweetness widowers.

Immediately beneath is placed an oval tablet, to the memory of CLEMENT SAUNDERS, Esquire, carver in ordinary to Charles II. James II. and William III. son of Sir William Saunders, Knight, of the county of Northampton. He died August 10, 1695, aged eighty-four. (A.)

(234). Captain Lord ROBERT MANNERS, Captain WILLIAM BAYNE, and Captain WILLIAM BLAIR.—“ These gallant officers were mortally wounded in the course of the naval engagements, under the command of Admiral Sir George Bridges Rodney, on the 9th and 12th of April, 1782. In memory of their services, the King and Parliament of Great Britain have caused this monument to be erected.”—Such is the inscription on this monument, which is the work of *Nollekens*. On each side are, an anchor, capstern, quadrant, globe, glass, block, and pendant, with a rudder, cannon, mortar, and powder-casks in relief. On the pedestal, Neptune, reclining on a sea-horse, points to three medallions of the





captains, placed, by a flying child, on a rostral column with their ships. Fame, on the capital of the pillar, suspends a crown of laurel over them. Britannia stands on the left, attentively looking on the sovereign of the seas. A lion rests on a shield behind her, and a pyramid relieves the figures. The medallions contain the ages of the deceased:—"Captain William Bayne, aged fifty."—"Captain William Blair, aged forty-one."—"Lord Robert Manners, aged twenty-four."—Their bodies were, by their dying injunctions, committed to the deep.

(235). WILLIAM PITT, Earl of CHATHAM.—To this truly great man, who possessed every quality which can render the human character pre-eminently illustrious, the representative wisdom of his country, fulfilling the ardent, grateful, and universal wishes of it, caused this monument to be erected. It consists of six principal figures. In a niche in the upper part of a grand pyramid, is placed the statue of this nobleman in his parliamentary robes: he is represented in the action of speaking, the right arm thrown forward and elevated, and the whole attitude expressive of energetic delivery. On a sarcophagus beneath, recline Prudence and Fortitude; and beneath them is Britannia seated on a rock, with Ocean and Earth at her feet: Prudence is distinguished by her usual symbols, a serpent twisted round a mirror; Fortitude is characterised by the shaft of a column, and is clothed in a lion's skin. Britannia holds in her right hand the trident of Neptune, while her left rests upon her own shield. Ocean is represented as leaning on a dolphin; and the figure of Earth reclines on a terrestrial globe, with her head crowned with fruit, which also lies in profusion at the foot of the pyramid. *Bacon* is the sculptor; and on the pedestal is this inscription:

Erected by the King and Parliament,

As a testimony to

The virtues and ability of

WILLIAM PITT, Earl of CHATHAM,

HISTORY OF

During whose administration,
In the reigns of George II. and George III.

Divine Providence

Exalted Great Britain

To an height of prosperity and glory

Unknown to any former age.

Born November 15, 1708. Died May 11, 1778.

At a small distance from the foot of this monument, is the vault where the remains of this nobleman and his family repose. His son, the Right Honourable WILLIAM PITT, not less illustrious than his father, as a statesman, an orator, and a patriot, was the last deposited there, and for whom a splendid memorial of national gratitude is preparing to be erected in this church.

(236). Sir CHARLES WAGER, Knight.—This monument fills up the blank on the western side of the principal entrance to the north transept. The principal figure is Fame, lamenting over a medallion of the admiral, supported by an infant Hercules. The enrichments are, naval trophies, instruments of war and navigation, and the group is relieved by a pyramid. On the pedestal is a representation of the capture of the Spanish galleons in 1708, in bas-relief. The basement tells, “ That this monument was erected by Francis Gashry, Esq. in gratitude to his great patron, A. D. 1747.”—*Scheemakers* is the sculptor.

“ To the memory of Sir CHARLES WAGER, Knight, Admiral of the White,
“ First Commissioner of the Admiralty, and Privy Counsellor; a man of great
“ natural talents, who bore the highest commands, and passed through the greatest
“ employments, with credit to himself and honour to his country. He was, in
“ private life, humane, temperate, just, and bountiful; in public station, valiant,
“ prudent, wise, and honest; easy of access to all; plain and unaffected in his
“ manners; steady and resolute in his conduct; so remarkably happy in his pre-

“ sence of mind, that no danger ever discomposed him. Esteemed and favoured
 “ by his king, beloved and honoured by his country, he died May 24, 1743,
 “ aged seventy-seven.”

(237). Admiral VERNON.—The blank on the other side of the great door of the north transept is occupied by this monument, which, with that of Sir Charles Wager, produce, from their regularity, a very pleasing effect, that has, unfortunately, been so little considered in the monumental arrangements of this church. On a pedestal, resting on a large basement, is a bust of this brave officer; over which the figure of Fame suspends a crown of laurel. Detached pieces of armour and naval trophies lie at her feet. It is the work of Rysbrac.

“ As a memorial of his own gratitude, and of the virtues of his benefactor,
 “ this monument was erected by his nephew, *Francis Lord Orwell*, in the year
 “ 1763, sacred to the memory of EDWARD VERNON, Admiral of the White
 “ Squadron of the British Fleet. He was the second son of James Vernon, who
 “ was secretary of state to King William III. and whose abilities and integrity
 “ were equally conspicuous. In his youth, he served under the Admirals Shovell
 “ and Rooke. By their example he learned to conquer; by his own merit he
 “ rose to command. In the war with Spain, 1739, he took the fort of Porto
 “ Bello with six ships, a force which was thought unequal to the attempt. For
 “ this he received the thanks of both Houses of Parliament. He subdued Chagre;
 “ and, at Carthagena, conquered, as far as naval force could carry victory.
 “ After these services he retired, without place or title, from the exercise of public,
 “ to the enjoyment of private virtue.”

(238). JOHN HOLLES, Duke of NEWCASTLE.—This monument is a splendid and beautiful pile of architecture of the composite order. The basement, columns, and pediments are finely proportioned, and the marble of which they are composed richly variegated. It was designed by *Gibbs*; but the figures in statuary marble, by *Bird*, are of inferior execution. The statue of the duke, in armour,

leans on his elbow, upon a sarcophagus of dark marble, with a truncheon in one hand and a ducal coronet in the other.

“ JOHN HOLLES, Duke of Newcastle, Marquis and Earl of Clare, Baron Houghton, and Knight of the Garter. His body lies with his ancestors, the Veres, the Cavendishes, and Holles, in this place. In the reign of Queen Anne, he was Lord Keeper of the Privy Seal, Privy Counsellor, Lord Lieutenant of Middlesex and Nottingham, and of the east and north ridings in the county of York; Lord Chief Justice in Eyre north of Trent, and Governor of the town and fort of Kingston-upon-Hull. He was born the 9th of January, 160 $\frac{1}{2}$, and died the 15th of July, 1711. He married the Lady Margaret, third daughter and heir to Henry Cavendish, Duke of Newcastle, by whom he left issue only one child, the Lady Henrietta Cavendish Holles Harley, who caused this monument to be erected in 1723.”

(239). WILLIAM CAVENDISH, Duke of NEWCASTLE, and MARGARET his Duchess. —The basement of this tomb is supported by suits of armour, and bears a pedestal, on which repose the effigies of these distinguished persons, beneath a circular pediment, supported by Corinthian columns, with various armorial and sepulchral enrichments.—He held many great offices, and was most faithfully attached to his sovereign, Charles I. Among other military services in the North, he defended the city of York against the Scots. When he could no longer serve his unfortunate master, he left his great estates, and endured a long exile. He returned home after the Restoration, and died December 27, 1676, aged eighty-four. His second wife, who lies beside him, was MARGARET LUCAS, youngest sister to the Lord Lucas of Colchester. She was an excellent and a learned lady, as the many books which she wrote sufficiently testify; and was with her lord all the time of his banishment; and when he came home, she never parted from him in that solitary retirement to which he devoted the remainder of his life.



H. Vickers del.

Duke of Argyll.

Published 1 D. 1880 by R. A. Fernman's Widow, John, & Co. Monumental, at 109, St. Andrew's, London.



210 Lord Mansfield.

H. Vickers & Wetherland sculpt.

(240). EARL of MANSFIELD.—This monument is by Mr. Flaxman. The figure of the great man to whose memory it was erected, is represented in the robes of his judicial office, sitting on the seat of judgment, which is classically conceived. In his left hand he holds a scroll of parchment; his right rests on his knees, and his left foot is a little advanced. This attitude is taken from a fine picture of this venerable nobleman by Sir Joshua Reynolds. On his right hand Justice holds the *Statera*, or Roman balance, equally poised; on his left, Wisdom unfolds the book of law. Between these statues is a trophy composed of the family arms, with their mantle and coronet; the *Fasces*, or rods of justice; and the *Curtana*, or sword of merey. On the back of the chair is the earl's motto, "*Uni æquus virtuti*," inclosed in a circle of laurel. Beneath it is a figure of Death, after the antique; a youth leaning on an extinguished torch; and on each side, an altar. The base rises on three steps, and displays this inscription:

" Here MURRAY, long enough his country's pride,

" Is now no more than Tully or than Hyde."

Foretold by Alexander Pope, and fulfilled in the year 1793,

When WILLIAM Earl of MANSFIELD died full of years and of honours:

Of honours he declined many; those which he accepted,

Were the following:

He was appointed Solicitor-General 1742,

Attorney-General 1754,

Lord Chief Justice and Baron Mansfield 1756,

Earl of Mansfield 1776.

From the love which he bore to the place of his early education, he desired

To be buried in this cathedral (privately),

And would have forbidden that instance of human vanity, the

Erecting a monument to his memory; but a sum,

Which, with the interest, has amounted to two thousand five hundred pounds,

Was left for that purpose by A. Bailey, Esq. of Lyon's Inn, which,

At least, well meant mark of esteem he had no previous knowledge or suspicion of,

And had no power to prevent being executed.

He was the fourth son of David, fifth Viscount Stormont, and married

The Lady Elizabeth Finch, daughter to

Daniel Earl of Nottingham,

By whom he had no issue.

Born at Scone 2d March, 1704 ;

Died at Kenwood 20th March, 1793.

(241). Admiral CHARLES WATSON.—This monument consists of a colonnade, over the door, of three semi-quatrefoil arches, whose white marble pillars represent palm-trees and their picturesque foliage. Within this Asiatic bower is the almost naked figure of the admiral, with his left hand extended, and holding a palm-branch in his right. In the opening on his left is a kneeling Indian female, and in that opposite to it is a male Oriental figure, whose attitude and countenance are expressive of his situation and a strong sense of its indignity. Beneath these statues are medallions, with bows, swords, and hatchets. Behind them is inscribed, “ Ghereah taken February 13, 1756 ;” and, “ Calcutta freed January “ 2, 1757.” A shield fastened to the western tree has three fleurs de lis, and, “ Chandernagore taken March 23, 1757,” inscribed on it. It was designed by *Stewart*, and executed by *Scheemakers*.

“ To the memory of CHARLES WATSON, Vice-Admiral of the White, commander in chief of his Majesty’s naval forces in the East Indies, who died at “ Calcutta the 16th of August, 1757, in the forty-fourth year of his age. The “ East India Company, as a grateful testimony of the signal advantages which “ they obtained by his valour and prudent conduct, caused this monument to be “ erected.”

(242). Sir WILLIAM SAUNDERSON, Knight.—Against the wall on the right side of the door on entering the church, is a small tablet surmounted by a bust.



21. Lord Charles Watson

22. Sir William Sanders

23. Earl of Halifax

24. Sir Clifton

25. Jonas Hanway

26. Genl Hope

27. Sir John Scott

THE TOMB OF

The inscription records, “ That he was gentleman of the bedchamber to Charles I.
 “ and wrote the *Lives of Mary Queen of Scots, James, and Charles I.*; that he
 “ sustained great hardships from the tyranny of the rebels, but that having bravely
 “ surmounted all difficulties, he lived to the age of ninety, and died July 15,
 “ 1676.”

(243). GEORGE MONTAGU DUNK, Earl of HALIFAX.—This pleasing monument, by *Bacon*, is on the left side of the door of the west aisle. It is composed of a pedestal, supporting a bust of the earl, an admirable likeness, in his robes, with a curtain over it, which is removed by a naked boy who treads on a mask, and holds a mirror as the emblem of Truth. Another offers a star and a ribband. On the pedestal is a bag, fringed and tasseled, emblematic of the high offices which he had successively held.

“ Sacred be the monument which is here raised, by gratitude and respect, to
 “ perpetuate the memory of GEORGE MONTAGU DUNK, Earl of Halifax, Knight
 “ of the most noble Order of the Garter; whose allegiance, integrity, and abilities
 “ alike distinguished and exalted him, in the reigns of King George II.
 “ and of King George III. In the year 1745, an early period of his life, he
 “ raised and commanded a regiment to defend his king and country against the
 “ alarming insurrection in Scotland. He was soon after appointed First Lord of
 “ Trade and Plantations; in which department he contributed so largely to the
 “ commerce and splendour of America, as to be styled ‘ Father of the Colonies.’
 “ At one and the same time he filled the united and great offices of First Lord of
 “ the Admiralty, Principal Secretary of State, and Lord Lieutenant of Ireland.
 “ He was afterwards appointed Lord Privy Seal, on the resignation whereof, he
 “ was recalled to the important duties of Principal Secretary of State, and
 “ deceased, in possession of the seals, June 8, 1771. His worth in private life
 “ was eminent and extensive, and was best testified in the honour and esteem

“ which were borne him living, and the lamentations bestowed upon his ashes.
 “ Among many instances of his liberal spirit, ONE deserves to be distinctly re-
 “ corded:—During his residence in Ireland, he obtained the grant of an additional
 “ £4000. *per annum* for all subsequent viceroys; at the same time nobly declining
 “ that emolument himself.”

(244). Sir CLIFTON WINTRINGHAM, Baronet.—A basement supports a female figure, kneeling, resting her elbow on, and weeping at the feet of, a sarcophagus, which has a bas-relief on it, representing a physician relieving a sick female, surrounded by her children, and an old man on a bed of straw. It is from the chisel of *Banks*.

“ *Memoriæ sacrum CLIFTONI WINTRINGHAM, Baronetti, M. D. qui, domi*
 “ *militiæque, tam in re medicâ insignis, quam ob. vitæ innocentiam morumque*
 “ *suavitate præclarus flebilis omnibus obiit 10 Jan. A. D. 1794, æt. suæ. 83.*
 “ *Monumentum hoc, amoris quô vivum coluerat maritum, desiderii quô mortuum*
 “ *prosecuta est, indicium ut esset diuturnum, extrui curavit Anna Wintringham.*”

(245). JONAS HANWAY, Esquire.—The expence of this monument, to perpetuate the splendid usefulness of his life, was defrayed by the subscriptions of those who were the more immediate witnesses of that active benevolence, both public and private, which directed and governed it. The Foundling and Magdalen Hospitals, as well as that admirable and patriotic institution, the Marine Society, owe as much to him as the gratitude of those who receive benefit from them will ever be able to repay.—On a sarcophagus, Britannia is represented, in bas-relief, with the emblems of Government, Peace, War, Trade, and Navigation, as distributing raiment to a naked boy; another is in the act of supplicating her aid; a third, in a state of prosperity, leans on a rudder, and points to the medallion of his benefactor, a very faithful likeness of the original, attached to a pyramid with a lamp on the top of it. The flags of England are displayed,

and bear the words, "Charity and Policy united." It is the work of *J. F.* and *J. Moore*.

"Sacred to the memory of JONAS HANWAY, who departed this life September 5, 1786, aged seventy-four: but whose name liveth, and will ever live, whilst active piety shall distinguish the Christian; integrity and truth shall recommend the British merchant; and universal kindness shall characterize the citizen of the world. The helpless infant nurtured through his care; the friendless prostitute sheltered and reformed; the hopeless youth rescued from misery and ruin, and trained to serve and to defend his country, uniting in one common strain of gratitude, bear testimony to their benefactor's virtues:— This was the friend and father of the poor."

(246). General HOPE.—A weeping Indian female, hanging over a sarcophagus in the shape of a coffin, with a beaver near her; a serpent and a mirror, with a cornucopia tied by a ribband to a rudder, and a pyramid in the background, are the component parts of this monument, which is by *Bacon*.

"To the memory of Brigadier-General HOPE, Lieutenant-Governor of the province of Quebec, where he died in 1789, aged forty-three years. To those who knew him, his name alone conveys the idea of all that is amiable in the human character. Distinguished by splendour of family, a cultivated taste for letters, and superior elegance of manners: as a public character, disinterested, and ever actuated by an unshaken regard to principle. The patron of the oppressed, the benefactor of the indigent. In the field, eminent for intrepid courage, tempered by unbounded humanity. In the civil service of his country, he manifested the warmest zeal for its interests, and displayed such abilities and integrity, as were the pride and blessing of the people he governed. This monument was erected by his disconsolate widow, S. II."

(247). Sir EYRE COOTE, K. B.—This monument, which is by *Banks*, con-

sists of a large sarcophagus, with an elephant in its pediment, on which is a Mah-ratta captive resting on a cornucopia inverted, whose contents are falling into a British shield. At the back of the tomb rises a pyramid, and before it is a palm-tree, on which is suspended a helmet, vest, shield, arrows, colours, and laurel. The statue of Victory hangs a medallion over the trophies. The figure of the Asiatic captive, both as to proportion, simplicity, and truth of character, is among the finest sculptures of our day.

“ This monument is erected by the East India Company as a memorial of the
 “ military talents of Lieutenant-General Sir EYRE COOTE, K. B. commander in
 “ chief of the British forces in India; who, by the success of his arms in the
 “ years 1760 and 1761, expelled the French from the coast of Coromandel. In
 “ 1781 and 1782, he again took the field in the Carnatic, in opposition to the
 “ united strength of the French and Hyder Ally; and, in several engagements,
 “ defeated the numerous forces of the latter. But death interrupted his career of
 “ glory on the 27th day of April, 1783, in the fifty-eighth year of his age.”

(248). PERCY KIRK, Esquire. — This monument, by *Schcemakers*, represents a bust of this gentleman, with a winged boy on each side of the pedestal that supports it; the one bearing in either hand a dagger inverted, and a helmet; the other rests on a ball, and holds in his left hand a torch reversed. The inscription relates, “ that he was a lieutenant-general of his Majesty’s army, and died
 “ the 1st of January, 1741, aged fifty-seven: and that he was the son of the
 “ Honourable Percy Kirk, Esq. lieutenant-general in the reign of James II.
 “ by the Lady Mary, daughter to George Howard, Earl of Suffolk. In the
 “ same grave lies DIANA DORMER, daughter of John Dormer, of Rousham, in
 “ Oxfordshire, Esquire, by Diana, sister to the first mentioned Lieutenant-Gen-
 “ ral Kirk, who, being left sole heiress by her uncle, ordered this monument to
 “ be erected to his memory. Death snatched her away before she could see her
 “ grateful intentions executed. She died February 22, A. D. 1743, aged 32.”

(249). Lord AUBREY BEAUCLERK.—In the next arch is a pedestal, with a pyramid of dark marble, in which is an oval recess, containing a bust of this brave young nobleman, with appropriate trophies, by *Scheemakers*. On the basement are these inscriptions:—

Whilst Britain boasts her empire o'er the deep,
This marble shall compel the brave to weep.
As men, as Britons, and as soldiers mourn,
'Tis dauntless, loyal, virtuous Beauclerk's urn.
Sweet were his manners, as his soul was great,
And ripe his worth, though immature his fate:
Each tender grace that joy and love inspires,
Living, he mingled with his martial fires;
Dying, he bid Britannia's thunder roar,
And Spain still felt him when he breath'd no more.

“ The Lord AUBREY BEAUCLERK was the youngest son of Charles Duke of
“ St. Albans, by Diana, daughter of Aubrey de Vere, Earl of Oxford. He went
“ early to sea, and was made a commander in 1731. In the year 1740 he was
“ sent upon that memorable expedition to Carthagera, under the command of
“ Admiral Vernon, in his Majesty's ship the Prince Frederick, which, with three
“ others, was ordered to cannonade the castle of Boca Chica. One of these
“ being obliged to quit her station, the Prince Frederick was exposed not only to
“ the fire from the castle, but to that of Fort St. Joseph, and to two ships that
“ guarded the mouth of the harbour, which he sustained for many hours that
“ day, and part of the next, with uncommon intrepidity. As he was giving his
“ commands upon deck, both his legs were shot off; but such was his magnani-
“ mity, that he would not suffer his wounds to be dressed till he had communi-
“ cated his orders to his first lieutenant, which were, to fight his ship to the last
“ extremity. Soon after this he gave some directions about his private affairs,

“ and then resigned his soul with the dignity of a hero and a Christian. Thus
 “ was he taken off in the thirty-first year of his age. An illustrious commander;
 “ of superior fortitude and clemency, amiable in his person, steady in his affec-
 “ tions, and equalled by few in the social and domestic virtues of politeness, mo-
 “ desty, candour, and benevolence. He married the widow of Colonel Francis
 “ Alexander, a daughter of Sir Henry Newton, Knight, envoy extraordinary to
 “ the court of Florence and the republic of Genoa, and judge of the High
 “ Court of Admiralty.”

(250). Doctor WARREN, Bishop of BANGOR.—This is the next monument in the same range, and represents the figure of Religion in an attitude of sorrow, leaning on a rock whereon the inscription is written, and embracing a lofty cross: on the other side, an angel points to it as the source of consolation. Below are emblems of the episcopal character and functions.

“ Near this place are interred the remains of the Right Reverend JOHN
 “ WARREN, D. D. Bishop of St. David's in 1779, and translated to the see of
 “ Bangor in 1783. These episcopal stations he filled for more than twenty years,
 “ with great ability and virtue. His eminent learning and unwearied application,
 “ rendered him highly serviceable to the laws, as well as the religion of his
 “ country, to which he was most sincerely attached. He was son of Richard
 “ Warren, D. D. Rector of Cavendish and Archdeacon of Suffolk, and brother of
 “ Richard Warren, M. D. celebrated for his medical knowledge and successful
 “ practice, and many years physician in ordinary to his Majesty. He married
 “ Elizabeth Southwell, daughter of Henry Southwell, Esquire, of Wisbich, Cam-
 “ bridgeshire, who, fully sensible of his many distinguished virtues, has offered this
 “ grateful tribute to his memory, with the most unfeigned sincerity and respect.
 “ He died on the 27th of January, 1800, in the seventy-second year of his age.”

(251). Sir JOHN BALCHEN, Knight.—The adjoining arch contains a pedes-

tal, with naval trophies, a pyramid, and against it a sarcophagus, with a shipwreck in relief, by *Scheemakers*.

“ To the memory of Sir JOHN BALCHEN, Knight, Admiral of the White
“ Squadron of his Majesty’s Fleet, who, in the year 1744, being sent out com-
“ mander in chief of the combined fleets of England and Holland, to cruize on
“ the enemy, was, on his return home in his Majesty’s ship the Victory, lost in
“ the Channel by a violent storm. From which sad circumstance of his death we
“ may learn, that neither the greatest skill, judgment, nor experience, joined to
“ the most firm, unshaken resolution, can resist the fury of the winds and waves:
“ and we are taught, from the passages of his life, which were filled with great
“ and gallant actions, but ever accompanied with adverse gales of fortune, that
“ the brave, the worthy, and the good man meets not always his reward in this
“ world. Fifty-eight years of faithful and painful services he had passed, when,
“ being just retired to the government of Greenwich Hospital, to wear out the
“ remainder of his days, he was once more, and for the last time, called out by
“ his king and country, whose interest he ever preferred to his own, and his un-
“ wearied zeal for their services ended only in his death; which weighty misfor-
“ tune to his afflicted family, became heightened by many aggravating circum-
“ stances attending it. Yet, amidst their grief, had they the mournful consolation
“ to find his gracious and royal master mixing his concern with the general
“ lamentations of the public, for the calamitous fate of so zealous, so valiant,
“ and so able a commander: and, as a lasting memorial of the sincere love and
“ esteem borne by his widow to a most affectionate husband, this honorary monu-
“ ment was erected by her. He was born February 2, 1669; married Susanna,
“ the daughter of Colonel Aprece, of Washingly, in the county of Huntingdon;
“ died October 7, 1744, leaving one son and one daughter, the former of whom,
“ George Balchen, survived him but a short time; for, being sent to the West

“ Indies in 1745, commander of his Majesty’s ship the Pembroke, he died at
 “ Barbadoes, in December in the same year, aged twenty-eight, having walked
 “ in the steps, and imitated the virtues and bravery of his good, but unfortunate
 “ father.”

(252). General GUEST.—This monument fills the next arch, and consists of a plane of porphyry inlaid with a sarcophagus, covered with military trophies, with palm and laurel, with scrolls and a scull. A very good bust of the general finishes the design, which is by *Taylor*.

“ Sacred to those virtues that adorn a Christian and a soldier. This marble
 “ perpetuates the memory of Lieutenant-General JOHN GUEST, who closed a
 “ service of sixty years by faithfully defending Edinburgh Castle against the
 “ rebels, 1745. His widow, who lies near him, caused this to be erected.”

(253). RICHARD KANE.—A bust in armour, with flowing hair, by Rysbrack, is supported by a circular pedestal, on which is this epitaph:

“ M. S. RICARDI KANE, ad arcem Balearicæ Insulæ Minoris, à S. Philippo
 “ dictam, depositi; qui an. X^{ti} 1666, Decemb. 20, Dunanii in agro Antrimensi
 “ natus, anno 1689, in memorabili Derriæ obsidione tyrocinium miles fecit:
 “ unde, sub Gulielmo Tertio felicis memoriæ, domi, ad subjugatam usque totam
 “ Hiberniam, foris, in Belgio, cum magno vitæ discrimine, Nainurci præsertim
 “ gravissimè vulneratus, perpetuò militavit. Anno 1702, recrudescente sub Annæ
 “ auspiciis bello, ad Canadianam usque cui interfuit expeditionem, in Belgio iterum
 “ castra posuit. Anno 1712, sub inclyto Argatheliæ et Grenovici duce, mox, sub
 “ Barone Carpenter, Balearicam Minorem legatus administravit; ubi ad omne
 “ negotium tam civile quam militare instructus, et copiis maritimis æquè ac ter-
 “ retribus præfectus, quicquid insulæ, in pace et bello, terrâ marive, conservandæ,
 “ necessarium, utile aut commodum foret, digessit, constituit, stabilivit: et viam
 “ verè regiam per totam insulam eatenus imperviam stravit, munivit, ornavit.

“ Anno 1720, a Georgio Primo evocatus, e Balearicâ in Calpen trajecit, Hispa-
 “ nisque arcem, ex improvise occupandam, meditantibus irrata reddidit consilia.
 “ Anno 1725, per octodecim menses, in eâdem sudavit arenâ, hostesque penin-
 “ sulam gravi obsidione prementes omni spe potiundæ exuit. Post tot autem
 “ tantasque res, legati nomine, strenuè gestas, anno 1733, Georgio Secundo
 “ jubente, ad istum, ut ad alios ubivis honores, nec ipse ambiens, nec dum
 “ sciens, evector, Balearicæ summo cum imperio præfuit. At, at, humana omnia
 “ quam incerta! Qui quatuor sub regibus, summa cum prudentia, fortitudine,
 “ et dignitate militaverat; qui nullis erga Deum officiis defuerat, nec Christiani
 “ minus, quam militis boni, partes sustinuerat, fide pura, moribus antiquis,
 “ amicis charus, sociis jucundus, civibus mitis et comis, omnibus beneficus et
 “ munificus, et per omnia, utilitati publicæ magis quam suæ consulens, triste sui
 “ desiderium Insulanis, tam Hispanis quam Britannis, reliquit; sextumque supra
 “ septuagesimum annum agens, anno 1736, Decemb. 19, diem obiit supremum.”

(254). SAMUEL BRADFORD, Bishop of ROCHESTER.—A tablet, crowned with a mitre and the arms of his diocese, by *Cheere*, displays this inscription :

“ Ex adverso sepultus est SAMUEL BRADFORD, S. T. P. Sanctæ Mariæ de
 “ Arcubus Londini diu rector, Collegii Corporis Christi apud Cantabrigienses
 “ aliquando custos, episcopus primo Carleolensis, deinde Roffensis, hujusque
 “ ecclesiæ et honoratissimi Ordinis de Balneo Decanus. Concionator fuit, dum
 “ per valetudinem licuit assiduus, tam moribus quam præceptis gravis, venera-
 “ bilis, sanctus; cumque in cæteris vitæ officiis, tum in munere præcipuè pasto-
 “ rali, prudens, simplex, integer; animi constantiâ tam æquabili, tam feliciter
 “ temperatâ, ut vix iratus, perturbatus haud unquam fuerit. Christianam chari-
 “ tatem et libertatem civilem ubique paratus asserere et promovere. Quæ piè,
 “ quæ benevolè, quæ misericorditer in occulto fecerit, et fecit multa, Præsul
 “ humillimus, humanissimus, et verè evangelicus; ille suo revelabit tempore,

“ qui in occulto visa. palam remunerabitur. Ob. 17 die Maii, anno Dom. 1731,
 “ suæq. ætatis 79.”

(255). HUGH BOULTER, Archbishop of ARMAGH.—This monument, which is also by *Cheere*, consists of a sarcophagus, of beautiful marble, supporting a bust of the venerable prelate, with numerous symbols of his dignity and office. Within a border of porphyry is this inscription :

“ Doctor HUGH BOULTER, late Archbishop of Armagh, and Primate of all
 “ Ireland ; a prelate so eminent for the accomplishments of his mind, the purity
 “ of his heart, and the excellency of his life, that it may be thought superfluous
 “ to specify his titles, recount his virtues, or even erect a monument to his fame.
 “ His titles he not only deserved, but adorned ; his virtues are manifest in his
 “ good works, which had never dazzled the public eye if they had not been too
 “ bright to be concealed ; and as to his fame, whosoever has any sense of merit,
 “ any reverence for piety, any passion for his country, or any charity for man-
 “ kind, will assist in preserving it fair and spotless ; that, when brass and marble
 “ shall mix with the dust they cover, every succeeding age may have the benefit
 “ of his illustrious example. He was born January 4, 1671. He was consecrated
 “ Bishop of Bristol 1718. He was translated to the Archbishopric of Armagh
 “ 1723 ; and from thence to Heaven September 27, 1742.”

The following monuments are in the western part of the north area.

(256). PHILIP DE SAUMAREZ, Esquire.—The memorial of this brave officer is another work of the same sculptor, and is formed of porphyry and white marble inlaid with shells, tied by strings of beads, and a large shell which contains the inscription. Beneath it is a bas-relief, representing an engagement at sea ; and above it are two children, the one weeping, and the other withdrawing a curtain as if to display a bust on a medallion :

“ Sacred to the memory of PHILIP DE SAUMAREZ, Esquire, one of the few

“ whose lives ought rather to be measured by their actions than their days.
 “ From sixteen to thirty-seven years of age he served in the navy, and was often
 “ surrounded with dangers and difficulties unparalleled, always approving himself
 “ an able, active, and gallant officer. He went out a lieutenant on board his
 “ Majesty’s ship the *Centurion*, under the auspicious conduct of Commodore
 “ Anson, in his expedition to the South Sea. He was commanding officer of the
 “ same ship when she was driven from her moorings at the Isle of Tinian. In
 “ the year 1746, being captain of the *Nottingham*, a 60-gun ship, he, then
 “ alone, attacked and took the *Mars*, a French ship of 64 guns. In the first
 “ engagement of the following year, when Admiral Anson defeated a squadron
 “ of French men of war and Indiamen, he had an honourable share; and in the
 “ second, under Admiral Hawke, when the enemy, after a long and obstinate
 “ resistance, were again defeated, in pursuing two ships that were making their
 “ escape, he gloriously but unfortunately fell. He was the son of Matthew de
 “ Saumarez, of the Island of Guernsey, Esquire, by Ann Durell, of the Island
 “ of Jersey, his wife. He was born November 17, 1710; killed October 14,
 “ 1747; and buried in the old church at Plymouth, with all the honours due to
 “ his distinguished merits. This monument is erected, out of gratitude and
 “ affection, by his brothers and sisters.”

(257). JOHN BLOW, Doctor in Music.—A tablet records that this eminent musician was organist, composer, and master of the children of the Chapel Royal for thirty-five years, and organist of the abbey fifteen. He was the pupil of Gibbons, and the master of Purcell; and died the 1st of October, 1780, aged 60. Beneath is a canon, in four parts, composed by him.

(258). WILLIAM CROFT, Doctor in Music.—A lofty pedestal supports his bust, and on the basement is the representation of an organ; beneath which is,
 “ *Expergiscere mea gloria; expergiscere nablum et Cithara; expergiscar ego*
 “ *multo mane.*” Above is the inscription:

“ Hic juxta sepultus est GULIELMUS CROFT, Musicæ Doctor, Regiique Sacelli
 “ et hujusce ecclesiæ collegiatæ, organista. Harmoniam, a præclarissimo mo-
 “ dulandi artifice, cui alterum jam claudit latus, feliciter derivavit; suisque cele-
 “ bratis operibus, quæ Deo consecravit plurima, studiosè provexit; nec solen-
 “ nitate tantum numerorum, sed et ingenii, et morum, et vultûs etiam suavitate,
 “ egregie commendavit. Inter mortalia per quinquaginta fere annos cum summo
 “ versatus candore (nec ullo humanitatis officio conspectior, quàm ergà suos,
 “ quotquot instituerit, alumnos amicitia et charitate verè paternâ), 14 die Au-
 “ gusti, A. D. 1727, ad cælitum demigravit chorum, præsentior angelorum con-
 “ centibus suum adstiturus hallelujah!”

(259). TEMPLE WEST, Esquire.—An handsome pedestal supports his busto, decorated with trophies. A pyramid rises behind it.

“ Sacred to the memory of TEMPLE WEST, who, dedicating himself from his
 “ earliest youth to the naval service of his country, rose, with merit and reputation,
 “ to the rank of Vice-Admiral of the White, equally sagacious, active, and indus-
 “ trious. He was a skilful seaman, cool, intrepid, and resolute. He approved him-
 “ self a gallant officer in the signal victory obtained over the French, May 3,
 “ 1747. He was captain of the ship which carried Sir Peter Warren, and acquired
 “ peculiar honour even on that day of general glory. In the less successful
 “ engagement, near Minorca, May the 20th, 1756, wherein, as rear-admiral, he
 “ commanded the second division, his distinguished courage and animating ex-
 “ ample were admired by the whole British squadron, confessed by that of France,
 “ and, amid the national discontent which followed, rewarded, as they deserved,
 “ by the warmest applause of his country, and the just approbation of his so-
 “ vereign. On the 17th of November following, he was appointed one of the
 “ Lords Commissioners of the Admiralty. He adorned this station by a modesty
 “ which concealed from him his own merit, and a candour which disposed him
 “ to regard that of others. With these public talents, he possessed the milder

“ graces of domestic life. To the frank and generous spirit of an officer, he
 “ added the ease and politeness of a gentleman; and with the moral and social
 “ virtues of a good man, he exercised the duties of a Christian. A life so ho-
 “ nourable to himself, so dear to his friends, so useful to his country, was ended
 “ at the age of forty-three, A. D. 1757. To preserve to posterity his fame and
 “ his example, this monument was erected by the daughter of the brave, un-
 “ fortunate Balchen, the wife of Temple West, A. D. 1762.”

(260). RICHARD LE NEVE, Esquire.—On a tablet, in the midst of a very heavy design, surmounted by a coat of arms, from whose surrounding scroll project pieces of artillery, is this epitaph:

“ Here lieth the body of RICHARD LE NEVE, Esquire, who, after several en-
 “ gagements for his Majesty’s service, wherein he behaved himself with honour
 “ and applause; being appointed commander of his Majesty’s ship Edgar, was
 “ unfortunately killed in the flower of his age, being but twenty-seven years old,
 “ after having signalized his valour to admiration in that sharp engagement with
 “ the Hollanders, which happened on the 4th of August, 1673.”

(261). Sir EDMUND PRIDEAUX, Baronet.—This monument, which is by *Cheere*, represents a sarcophagus supporting an altar, with an expiring lamp. Above is a medallion, with the heads of this gentleman and his lady.

“ Near this monument, in one grave, in the middle aisle, are deposited the
 “ remains of Sir EDWARD PRIDEAUX, of Netherton, in the county of Devon,
 “ Baronet; and Dame ANNE, his wife. He departed this life February 26, 1728,
 “ in the fifty-fifth year of his age; and she, May the 10th, 1741, aged fifty-five
 “ years. Sir Edmund married first, Mary, daughter of Samuel Reynerdson,
 “ Esquire, by whom he had issue Mary, married to James Winstanly, Esquire.
 “ Afterwards he married the above-mentioned Anne, daughter of Philip
 “ Hawkins, of Pennans, in the county of Cornwall, Gent. They had issue one.

“ son, named Peter, who died in his infancy; and one daughter, Anne, married
 “ to John Pendarves Basset, of Tehiddy, in the county of Cornwall, Esquire,
 “ who, surviving her father and mother, erected this monument, out of a due,
 “ filial, and affectionate regard to the memory of them both. The above John
 “ Pendarves Basset died the 19th of August, 1739, leaving his said wife enceint
 “ of a son, born the 22d of May, 1740, baptised John Prideaux; who, dying
 “ in May, 1756, lies interred in the same vault with his father, at Ellogan, in
 “ Cornwall, the burying-place of their ancestors: and the said Anne, dying the
 “ 10th of December, 1762, aged forty-two, lies buried in the same vault.”

(262). CHARLES WILLIAMS, Esquire.—A kind of shield, scrolled in a very singular manner, with a scull on wings at the bottom, offers this inscription:

“ CAROLUS WILLIAMS, de Caerleon, in agro Monmouth, Arm. obiit 29 die
 “ Augusti, ann. Dom. 1720, ætatis suæ LXXXVII. Vir fuit vere Christianus,
 “ Ecclesiæ Anglicanæ fautor eximius, patriæ amans, et publicæ libertatis vindex.
 “ Erga pauperes, præcipue Caerleonenses suos, piè liberalis. In amicos splen-
 “ didè munificus, in illum præsertim qui hoc grati animi monumentum posuit.
 “ J. H.”

(263). Doctor PETER HEYLIN.—A tablet of a pleasing shape, but much broken and decayed, contains the following epitaph:

“ Hic jacet è propinquo depositum mortale, PETRI HEYLIN, S. T. D. hujus
 “ Ecclesiæ Prebendarii et Subdecani, viri planè memorabilis, egregiis dotibus
 “ instructissimè, ingenio acri et fæcundo, judicio subacto, memoriâ ad prodigium
 “ tenaci, cui adjunxit incredibilem in studiis patientiam quæ cessantibus oculis,
 “ non cessarunt. Scripsit varia et plurima, quæ jam manibus hominum teruntur,
 “ et argumentis non vulgaribus, stylo non vulgari suffecit. Constans ubique Ec-
 “ clesiæ et Majestatis Regiæ Assertor, nec florentis magis utriusque quam afflictæ;
 “ idemque perduellium et schismaticæ factionis impugnator acerrimus, contemptor



268 Sir Tho^s Cuppa.

269 Dame Eliz^b Carteret

270 W. Arnold

271 Americus de Courcy.

272 H. Purcell Esq^r

274 Hugh Chamberlen

271 Sir Tho^s Heslett.

275 Dame Mary James.

“ invidiæ, et animo infracto. Plura hujus modi meditantî mors indixit silentium,
 “ ut sileatur, efficere non potest.—Obiit anno ætatis 63, et 8 die Maii, A. D.
 “ 1662. Posuit hoc illi mæstissima conjux.”

(264). ROBERT Lord CONSTABLE, Viscount DUNBAR.—A singular pediment, filled up with the family arms, surmounted by a coronet and cushion, and supported by two Corinthian pillars, inclose a tablet, on which is this brief epitaph:—“ Near this lies the Right Honourable ROBERT Lord CONSTABLE, Viscount
 “ DUNBAR, who departed this life November 23, anno Dom. 1714, in the sixty-
 “ fourth year of his age*.”

(268). Sir THOMAS DUPPA, Knight.—This monument is profusely decorated with foliage and flowers, and presents a pediment crowned with a wreathed urn, and supported by two Ionic pilasters. Between them is the tablet which contains the epitaph:

“ Near this place lies the body of Sir THOMAS DUPPA, Knight, who, in his
 “ youth, waited upon King Charles II. when he was Prince of Wales, and was
 “ under the tuition of Dr. Duppa, afterwards Bishop of Winchester, by whom
 “ he was brought to court, and, by his Majesty’s favour, made Gentleman Usher,
 “ Daily Waiter, and afterwards Gentleman Usher of the Black Rod, in which
 “ office he died April 25, 1694, aged seventy-five.”

(269). Dame ELIZABETH CARTERET.—This singular monument represents a female figure on a sarcophagus, as if rising from her seat to receive a descending cherub. Within a simple arch is a group of them in the clouds; and below is another, who appears to support a long, narrow slab, which is transversely placed across the lower part of the tomb, and informs the reader, “ That she was
 “ the daughter of Sir Edward Carteret, Knight, Gentleman Usher to King

* The three succeeding numbers, by a fortuitous error, are omitted.

“ Charles I. ; and second wife and relict of Sir Philip de Carteret ; and by him,
 “ mother of Sir Charles Carteret, her only son, by whose death was extinguished
 “ the eldest branch of the ancient family of Carterets, Seigneurs of St. Owen,
 “ in the Isle of Jersey. She died March 26, 1717, aged fifty-two.”

(270). SAMUEL ARNOLD, Mus. Doc.—This small tablet, on which a sickle is represented as cutting a lyre, was erected by his widow. He was organist of this church, and died October 22, 1802, aged sixty-two.

(271). ALMERICUS DE COURCY, Baron of KINSALE.—On a sarcophagus, supported by two kneeling boys, is the semi-recumbent figure of this nobleman, beneath a canopy ornamented and gilt. Above is a pediment, supported by Corinthian columns, crowned with urns. He was descended, in the language of his inscription, from the famous John de Courcy, Earl of Ulster, who, in the reign of King John, in consideration of his great valour, obtained that extraordinary privilege to him and his heirs, of standing covered before the sovereign. This nobleman was greatly in favour with Charles II. and James II. and commanded a troop of horse under the latter. He died February 9, 1719, aged fifty-seven.

(272). HENRY PURCELL, Esquire.—A small circular tablet contains this brief but comprehensive epitaph :—“ Here lies HENRY PURCELL, who left this life, and
 “ is gone to that blessed place where only his harmony can be exceeded.” He died November 21, 1696, in his thirty-seventh year.

(273) HUGO CHAMBERLEN, M. D.—This monument displays the statue of this learned man, in his doctor's gown, reclining on a sarcophagus under an arched pediment, with drapery flowing about it, and bearing two boys with medallions. Behind the principal figure rises a pyramid, in the front of which is a descending cherub, bearing a wreath, and sounding a trumpet. On a receding pedestal on each side is a mourning female ; on that which supports the sarcophagus is the following inscription. The sculptors are *Scheemakers* and *Delvaux*.

“ HUGO CHAMBERLEN, Hugonis ac Petri, utriusque medici, filius ac nepos;
 “ medicinam ipse excoluit fœliciter, et egregiè honestavit; ad summam quippe
 “ artis suæ peritiam, summam etiam in dictis et factis fidem, insignem mentis
 “ candorem, morumque suavitatem adjunxit; ut, an languentibus an sanis ac-
 “ ceptior, an medicus an vir melior esset, certatum sit inter eos, qui in utroque
 “ laudis genere primarium fuisse uno ore consentiunt. Nullam ille medendi
 “ rationem non assecutus; depellendis tamen puerperarum periculis, et avertendis
 “ infantium morbis operam præcipuè impendit; eaque multoties cavit, ne illus-
 “ tribus familiis eriperentur hæredes unici, ne patriæ charissimæ cives egregii.
 “ Universis certè prodesse quantum potuit, voluit: adcoque distractâ in partes
 “ Republicâ, cum iis a quorum sententiâ discessit, amicitiam nihilominus sanctè
 “ coluit, artisque suæ præsidia lubens communicavit. Fuit ille tantâ vitæ ele-
 “ gantiâ ac nitore, animo tam forti tamque excelso, indole tam propensâ ad mu-
 “ nificentiam, specie ipsâ tam ingenuâ æque liberali, ut facilè crederes prosapiæ
 “ ejus nobilem aliquem extitisse autorem, utcunque ex præclarâ stirpe veterum
 “ comitum de Tankerville, jam a quadragentis illum annis ortum nescires. In
 “ diversâ quam expertus est fortunæ sorte, quod suum erat, quod decuit semper
 “ tenuit; cum magnis vivens, haud demissè se gessit; cum minimis, non asperè
 “ non inhumanè; utrosque eodem bene merendi studio complexus, utrisque idem
 “ æquè utilis ac charus. Filius erat mirâ in patrem pietate, pater filiarum aman-
 “ tissimus, quas quidem tres habuit, unam è primâ conjuge, duas ex alterâ;
 “ castas, bonas, matrum simillimas. Cum iis omnibus usque ad mortem con-
 “ junctissime vixit: tertiam uxorem sibi superstitem reliquit. Ad humaniores
 “ illas ac domesticas virtutes tanquam cumulus accessit rerum divinarum amor
 “ non fictus, summa Numinis ipsius reverentia, quibus imbuta mens, exuvias
 “ jam corporis depositura, ad superiora se erexit, morbi diutini languoribus in-
 “ fracta permansit. Et vitam tandem hanc minimè vitalem non dissolutè, non

“ infractuosè actam, morte verè Christiana claudens, ad patriam cœlestem mi-
 “ gravit. Obiit 17 Junii, A. D. 1728, annis sexaginta quatuor expletis: provec-
 “ tiori ætate sanè dignus; cujus ope effectum est, ut multi non inter primos penè
 “ vagitus extincti ad extremam nunc senectutem possint pervenire. Viro inte-
 “ gerrimo, amicissimo, ob servatam in partu vitam, ob restitutam sæpius et
 “ confirmatam tandem valetudinem, monumentum hoc sepulchrale ejus effigie
 “ insignitum posuit Edmundus Dux Buckinghamiensis, apposis hinc inde statuis,
 “ ad exemplum marmoris antiqui expressis, quæ et quid ab illo præstitum sit, et
 “ quod illi redditum, licit adhuc debetur posteris testatum faciant.”

(274). Sir THOMAS HESKETT, Knight.—This monument was originally gay with painting and gilding, but it now bears evident marks of decay or injury. The effigy of this gentleman, in a tufted gown, the robe of his office, and ruff round his neck, lies beneath an arch supported by Corinthian columns with their entablature. The pedestal presents the figure of Lady Heskett in the act of prayer, with a book before her. In the center of the back wall, on a tablet surrounded with fanciful ornaments, is the inscription:

“ *Memoriæ sacrum*

“ THOMÆ HESKETTO, Eq. Aur. ex antiquâ et clarâ familiâ *Heskettorum* in comi-
 “ tatu Lancastriensi Oriundo Curiae Wardorum, et Liberationum Attornato, et
 “ e Regio Consilio in Boreali Parte regni constituto: viro et summâ juris scientia,
 “ ita singulari vitæ integritate. Juliana, uxor mæstissima, viro charissimo, amoris
 “ et observantiæ ergo posuit. Obiit anno Salutis M.DCV. die xv Octobris.”

(275). Dame MARY JAMES.—The inscription, on a pedestal supporting an urn, records, “ That this lady was wife of Sir John James, of the ancient family
 “ of the Lords of Hosterick, in Holland, and daughter of Sir Robert Killigrew,
 “ Vice-Chamberlain to Mary, Queen of Charles I. She died November 6, 1677.”



at del

F. Lewis sculp

John Baker Esq.

279 Henry Priestman

4th & 5th WINDOW
NORTH ISLE

278 Ja: Stewart Denham Bar.

277 Philip Carteret.

276 Edde Carteret.

275 Tho: Livingston.

May 1812, by R. Ackermann's Lith. at London

NORTH AISLE OF THE NAVE.

(275). THOMAS LIVINGSTON, Viscount TEVIOT.—A tablet, with Doric pilasters and entablature, surmounted with the arms, supporters, and crest of this nobleman; and decorated with military trophies, bears this inscription:

M. S.

“ THOMÆ LIVINGSTON, Militis, Baronetti, Vice-Comitis de TEVIOT, Baronis
 “ LIVINGSTON de PEEBLES; qui in Bataviâ natus è perantiquâ Livingstonorum
 “ Gente in Scotiâ ortus, a primâ adolescentiâ inter arma versatus, et ad varios
 “ militiæ titulos, cum gloriâ eVectus: regnante tandem Willielmo 3^o (sub quo
 “ adhuc PRINCIPE AURIACO, diu et fortiter militassit et quem in Britanniam Tribu-
 “ num Comitatus fuerat) excercituum locum tenens Generalis, copiarum in Scotiâ
 “ Imperator, Tormentorum Belli Præfector Generalis, et a sanctoribus regni
 “ consiliis constitutus: dum motibus civilibus ardebat Scotia, Prælio cum hostibus
 “ ad *Speam*, fluvium feliciter comisso, regno pacem et Regi regnum stabilivit.
 “ Ob quæ præclara facinora, a grato Principe, inter regni Proceres adscitus est.
 “ Viro, de patriâ tam bene merito, hoc monumentum *Alexander Livingston*,
 “ Miles Baronettus, frater unicus et hæres, extrui jussit. Obiit Londini, Janu-
 “ arii 14, 1710, ætatis 60.”

(276). EDWARD DE CARTERET.—A tablet, containing an inscription, rests upon a sarcophagus, with cherubs' heads and pendant foliage on either side. Above is a circular pediment supporting the family arms, with an angular one above it, surmounted by an urn.

“ To the memory of their most beloved son, EDWARD DE CARTERET, Gen-
 “ tleman; Sir Edward Carteret, Knight, Gentleman Usher of the Black Rod,
 “ and First Gentleman Usher, Daily Waiter in ordinary to the King, his father,
 “ and Dame Elizabeth, his mother, have caused this monument to be erected.

“ His body lieth under the stone beneath. He died the 20th day of October, 1677, aged seven years and nine months.”

(277). PHILIP CARTERET.—This interesting monument has a fine figure of Time, in the act of inscribing these beautiful Sapphic verses, which were composed by Dr. Robert Friend:

Quid breves te delicias tuorum
Næniis Phæbi chorus omnis urget,
Et meæ fulcis subito recisum
Vulnere plangit?

En Puer, vitæ pretium caducæ!
Hic tuam custos vigil at favillam
Semper adstabo, et memori tuebor
Marmore famam.

Andies clarus pietate morum,
Integer, multæ studiosus artis;
Hæc frequens olim leget, hæc sequetur
Æmula pubes.

Above is the bust of this lamented youth in his collegiate habit, and below is this epitaph:

Honorabilis Juvenis
PHILIPPUS CARTERET Domini
GEORGII CARTERET Baronis de Hawnes,
Filius natu minimus hujus Collegii
Alumnus, Academiae jam maturus obiit
Martii xix. M.DCCX.

(278). Sir JAMES STEWART DENHAM, Baronet.—Above the latter monument, and within the recess of the window, is a tablet, with an urn, to perpetuate the memory of this gentleman, who died November 27, 1780, aged sixty-seven.

(279). HENRY PRIESTMAN, Esquire.—A sarcophagus, which displays the inscription, supports a pyramid, with an anchor and various mathematical instruments in its front, and four pieces of artillery on each side. Above is a medallion, hanging from a knot of ribbands, with the name of the person it represents inscribed around it :

“ M. S.

“ To the memory of HENRY PRIESTMAN, Esquire, commander in chief of a
 “ squadron of ships of war in the reign of King Charles II. Commissioner of the
 “ Navy, and one of the Commissioners for executing the office of Lord High
 “ Admiral of England in the reign of King William III. Obiit xx Aug.
 “ M.DCCXII. æt. LXV. Hen prisca fides !”

(280). JOHN BAKER, Esquire.—The next monument is a rostral column, with military trophies round the base, and standing on a sarcophagus, which presents this inscription :

“ M. S.

“ To the memory of JOHN BAKER, Esquire, Vice-Admiral of the White
 “ Squadron of the British Fleet, who, when he commanded in the Mediterranean,
 “ died at Port Mahon the 20th of November, 1716, aged 56. He was a brave,
 “ judicious, and experienced officer, a sincere friend, and a true lover of his
 “ country.—Manet post funera virtus.”

(281). RICHARD MEAD, M. D.—A pedestal, supporting the bust of this celebrated physician, decorated with books and the symbols of medicine, compose this monument, which is by *Scheemakers*. The following inscription was written by Dr. Ward, Professor of Gresham College :

“ M. S. V. A. RICHARDI MEAD archiatri, antiquâ apud Buckinghamenses familiâ
 “ nati ; qui famam haud vulgarem medicinam faciendo in primâ juventute adeptus,
 “ tantâ nominis celebritate postea inclaruit, ut medicorum hujus sæculi princeps
 “ haberetur. In ægris curandis lenis erat ac misericors, et ad pauperes gratuito

“ juvenos semper paratus. Inter assiduas autem artis salutaris occupationes ope-
 “ ribus non paucis docte et eleganter conscriptis, quæ ingenio perspicaci et usu
 “ diuturno notaverat in generis humani commodum vulgavit. Literarum quo-
 “ que et literatorum patronus singularis, bibliothecam lectissimam optimis et ra-
 “ rissimis libris veterumque artium monumentis refertam comparavit, ubi erudi-
 “ torum colloquiis labores levabat diurnos. Animo itaque excelso præditus, et
 “ moribus humanis orbisque literati laudibus undique cumulatus, magno splen-
 “ dore et dignitate vitâ peractâ, annorum tandem ac famæ satur, placidè obiit
 “ 14 Kalendas Martias, A. D. 1754, ætatis suæ 81. Artium humaniorum damno
 “ haud facile reparabili, quibus ipse tantum fuerat decus et præsidium. Bis ma-
 “ trimonio junctus, ex priori decem suscepit liberos, quorum tres tantum super-
 “ stites sibi reliquit; duas filias viris archiatrorum honore ornatis, et unum sui
 “ ipsius nominis filium, qui pietatis causâ patri optime de se merito monumen-
 “ tum hoc poni curavit.”

(282). ROBERT and RICHARD CHOLMONDELEY.—Some fanciful scroll-work, supporting an urn, rises from a pedestal, on whose front a piece of drapery contains the inscription:

“ Hic jacent sepulti duo ex filiis nobilissimi Domini ROBERTI, Vice-comitis
 “ CHOLMONDELEY, quorum alter *Robertus*, natus secundus, annorum nondum qua-
 “ tuordecem, puer optimæ spei, virginalis verecundiæ, ingenii virilis, hujusce
 “ Collegii Regius Alumnus et nobile ornamentum, laudabilis in literis Latinis,
 “ Græcis, Hebraicis progressus generosa indole honestavit. Scires antiquâ *Cho-*
 “ *lomondeleyorum* familiâ ortum, obiit 4to non. Feb. anno Salutis 1678.—Alter
 “ *Richardus*, natus quartus annorum duodecem tantæ bonæ indolis edidit speci-
 “ mina, ut facile agnoscas fratrem. Obiit non. Jan. A. D. 1680.”

(283). EDWARD MANSELL.—A pedestal is thus inscribed:—“ Here under is
 “ buried the body of EDWARD MANSELL, eldest son of Sir *Edward Mansell*, of

“ *Margam*, in the county of *Glamorgan*, Baronet, who died the 20th day of June, 1681, in the fifteenth year of his age.”

(284). GILBERT THORNBURGH, Esquire.—A neat decorated tablet, in the recess of the window, above the last monument, bears this epitaph :

“ P. M. S.

“ G. T.

“ Qui Deo, Principi et Amicis semper fidus, ecce jacet GILBERTUS THORNBURGH, Amicus olim terrestris, nunc cœlestis. In posterum non dicendum erit, exeat aulâ qui volet esse pius, cum illic tanta reluxerit pietas. Obiit die mensis Octobris 6, anno Salutis 1677, ætatis 56.”

(285). EDWARD HERBERT, Esquire.—On a tablet of white marble, against a pillar, is this inscription:—“ Near this place lieth the body of EDWARD HERBERT, of Swanzey, in the county of Glamorgan, Esquire, who was lineally descended from Sir George Herbert, of Swanzey aforesaid, Knight, first sheriff of that county since the union of the principality of *Wales* (viz.) in the year 1542. The said *Edicard* married *Elizabeth*, the eldest daughter of *Philip Herbert*, Esquire, and died the 18th day of December, A. D. 1715, in the twenty-third year of his age, leaving issue by the said *Elizabeth* one son, *Thomas Herbert*, Esquire, aged two years at the time of his decease.”

(286). Miss ANN WHYTELL.—In the adjoining window is an elegant and affecting monument, by *Bacon*, to this lady, who died the 17th of August, 1788. Two statues, expressive of *Innocence* and *Peace*, with their appropriate emblems, lean against a pedestal, which supports an urn.

(287). JOHN GIDEON LOTEN, Governor of BATAVIA, F. R. and A. S.—In the same window is this fine monument, by *Banks*. A tall, stately, and impressive figure of a female, resting her right hand on a lion, and holding a medallion in her left, which is supported by a circular pedestal that displays the inscription, is

the only figure in the design. Another pedestal sustains a pyramid, on which are the arms of *Loten Hæuff, Scltns, Deutz Aerson, Van Juchen, Starick van Linschoten*, and others.

“ *Memoriæ sacrum illustrissimi optimique viri JOHANNIS GIDEONIS LOTEN,*
 “ *supremi senatus Indiæ Orientalis Batavæ quondam consilarii ordinarii, necnon*
 “ *in Insulis Celebe et Celona summo magistratu ornati, Societatis Regiæ Lon-*
 “ *dinensis et Antiquariorum Sodalis; quem publicas res procurantem patria sua*
 “ *civem experta est integerrimum: quem privatum, summo cultu et observantiâ*
 “ *prosecuti sunt omnes quibuscum vixit, quibusque cordi erant; incorrupta fides,*
 “ *egregia animi equitas, et moderatio amabilis, inorum suavitas, et exquisita non*
 “ *unius generis eruditio. Ille, anno 1732, in Indiam profectus: 24 Aug. 1733,*
 “ *uxorem duxit Annam Henriettam a Beaumont, mortuam 10 Aug. 1755. Et*
 “ *in Europam anno 1758 reversus, secundo matrimonio, 4 Julii, 1765, in Angliâ*
 “ *duxit Letitiam Cotes, de Cotes in agro Staffordiensi. Obiit apud Rheni tra-*
 “ *jectum 25 Feb. 1789, ætatis 80.*” On the basement appears the following
 verses of the fifteenth Psalm:—“ Lord, who shall dwell in thy tabernacle, or who
 “ shall rest on thy Holy Hill? Even he that leadeth an incorrupt life, and doeth
 “ the thing which is right, and speaketh the truth from his heart. He that sit-
 “ teth not by himself, but is lowly in his own eyes, and maketh much of them
 “ that fear the Lord. He that sweareth unto his neighbour, and disappointeth
 “ him not, though it were to his own hindrance. He that hath not given his
 “ money upon usury, nor taken reward against the innocent.—SUCH WAS JOHN
 “ GIDEON LOTEN.”

(288). THOMAS MANSELL and WILLIAM MORGAN.—Three spiral Corinthian columns, on festooned pedestals, with an urn on the central pillar, and two oval tablets in the intercolumniations, decorated with cherubs on the top, and palm-branches at the bottom. That to the left bears this Latin inscription:

“ Juxta

“ Requiescunt, certa spe resurrectionis, cineres THOMÆ MANSELL, filii natu max.
 “ Bussei Mansell de Britton Ferri, in agro Glamorgan. Armigeri. Duxerat
 “ uxorem Elizabetham filiam et hæredem Richardi Games, de Penderin in co-
 “ mitatu Brecon, Armigeri, ex qua suscepit unum filium Thomam, et duas filias,
 “ Mariam et Elizabetham. Obiit 13 die Decembris, an. Sal. M.DCLXXXIV.
 “ et ætatis suæ XXXVIII.” On the right oval is this epitaph in English :

“ Here

“ Lies the body of WILLIAM MORGAN, second son of William Morgan, of Tre-
 “ degar, in the county of Monmouth, Esquire, who died the 1st day of Fe-
 “ bruary, 1683, in the nineteenth year of his age.”

(289). Mrs. JANE HILL.—The effigy of this lady is represented in a kneeling posture on a pedestal, and arrayed in the dress of the time in which she lived.

“ Spe resurgendi,

“ Hic jacet JANA STOTEVILLE, filia Thomæ Stotville, de Brinckley in comitatu
 “ Cantabrig. Armigeri. Uxor primò Edwardi Ellis de Chesterton, in comitatu
 “ Cantabrig. Armigeri, cui peperit sex filios et tres filias: uxor deinde Othowell
 “ Hill, Doctoris in Jure Civili, et Cancellarii Dioces. Lincoln. cujus relicta obiit
 “ 27^o die Aprilis, A.D. 1631, ætatis suæ 78. Vivit post funera virtus.”

(290). Mrs. MARY BEAUFOY.—Her statue appears in the attitude of kneeling, between two pilasters: cherubs above are preparing to crown her, and, on each side, winged boys are represented in the act of lamentation. On the basement is the following epitaph:—“ Near this place lies the body of Mrs. MARY BEAUFOY,
 “ the only daughter and heir of Sir Henry Beaufoy, of *Guyscliff*, near Warwick,
 “ by the Honourable Charlotte Lanc, eldest daughter of George Lord Vis-
 “ count Lansborough, and now the widow Lady Beaufoy, who caused this
 “ effigy to be made and erected at her own charge, in memory of her dear

“ daughter, the loss of whom she shall, while she lives, very much lament.
 “ Reader, whoe’er thou art, let the sight of this tomb imprint on thy mind, that
 “ young and old, without distinction, leave this world; and, therefore, fail not to
 “ secure the next. Obiit July 12, 1705.”

(291). JOSIAH and JOHN TWISDEN.—Two small tablets perpetuate the memory of these heroic brothers, in the following inscriptions:

JOHANNI TWISDEN,

“ *Gulielmi Twisden*, Baronetti, et *Franciscæ* uxoris, filio natu octavo, qui in nave
 “ Prætoriâ, cujus erat Pronaverchis, sum *Cloudesleio Shovel*, Britannicæ classis præ-
 “ fecto naufragius periit, A. D. 1707, ætatis suæ 24. Ne optimi juvenis memoria
 “ cum corpore simul obrueretur, cenotaphium hoc, multas ei fuisse virtutes mag-
 “ nam de eo spem parentes concepisse, in omne ævum testetur.”

“ JOSIÆ TWISDEN,

“ *Gulielmi Twisden*, Baronetti, et *Franciscæ* uxoris, filio natu nono, qui in exercitu
 “ Britannico Centurio, Castellum de *Agrémont* prope urbem Insulas in *Flandriâ*
 “ pugnans grande plumbea ictus cecidit, A. D. 1708, ætat. suæ 23. Cadaver in
 “ Castra referri et cum militaribus honoribus quos optime meruit, juvenis fortis-
 “ simus, sepeliri curavit, Heneagus frater, heu! non diu superstes!”

(292). THOMAS BANKS, Esquire, R. A.—A tablet contains this inscription:
 “ In memory of THOMAS BANKS, Esquire, R. A. *Sculptor*, whose superior abilities
 “ in his profession added a lustre to the arts of this country, and whose character
 “ as a man, reflected honour on human nature. His earthly remains were de-
 “ posited, by his desire, on the south side of the church-yard at Paddington. His
 “ spirit is with God. He died February 25, 1805, aged seventy-one years.

(293). WILLIAM LEVINZ, Esquire.—An highly ornamented sarcophagus, by *Hayward*, is thus inscribed:—“ To the memory of WILLIAM LEVINZ, Esquire,
 “ grandson of Sir Creswell Levinz, Knight, who was Attorney-General in the

“ reign of King Charles II. and afterwards one of the Justices of the Common
 “ Pleas, from which place he was displaced in the reign of James II. for opposing
 “ the dispensing power, and was of the counsel for the seven Bishops. William
 “ Levinz, Esquire, the son of Sir Creswell, represented the county of Notting-
 “ ham in Parliament, as did his son, William Levinz, Esquire, till the year 1747,
 “ when he was appointed a Commissioner of his Majesty’s customs, and, in the
 “ year 1763, Receiver-General of the said revenue, in which office he died, on
 “ the 17th of August, 1765, aged fifty-two years.”

(294). ROBERT KILLIGREW, Esquire.—This singular monument consists of a
 profuse assemblage of fire-arms, axes, swords, and banners, with a shield, con-
 taining an inscription. These decorations are said to be cut out of one solid piece
 of marble.—“ P. M. ROBERT KILLIGREW, of *Arwenak*, in the county of *Cornwall*,
 “ Esquire, son of Thomas and Charlotte, Page of Honour to King Charles II.

Brigadier-General of her Majesty’s forces, and killed in *Spain*, at the battle of
 “ *Almanza*, the 14th day of April, 1707, ætatis suæ 47. Militavit annis 24. Su-
 “ premum munus frater mœrens posuit.”

(295). Colonel JAMES BRINGFIELD.—An oval tablet contains the inscription.
 It is surrounded by a mantle, whose drapery is supported by cherubim, and on
 its top is the family arms, bearing a lamp, and richly decorated with military
 trophies.—“ To the memory of the worthily honoured Colonel JAMES BRING-
 “ FIELD, born in Abingdon, in the county of Berks, Equerry to his Royal Highness
 “ Prince George of Denmark, Aid-de-camp and Gentleman of the Horse to his
 “ Grace the Duke of Marlborough, the victorious general of her Majesty’s
 “ forces beyond the sea, who, while he was remounting his lord upon a fresh
 “ horse, his former falling under him, had his head fatally shot by a cannon ball,
 “ in the battle of *Ramilies*, on Whitsunday, the 12th day of May, in the year of
 “ our Lord 1706, and of his age fifty; and so, having gloriously ended his days

“ in the bed of honour, lies interred at Bavechem, in the province of Brabant, a
 “ principal part of the English guards attending his obsequies; where may his
 “ valiant remains rest in peace, and the surviving fame of his courage, virtue,
 “ and true piety, of which this church was often a witness, live, grow, and spread,
 “ both here and abroad, for ever. This monument was erected by his mournful,
 “ and equally loving and beloved widow, Clemence Bringfield, 1706.”

(296). HENEAGE TWISDEN.—This neat Doric tablet, with its lamps and its urn, completes the three memorials raised to perpetuate the bravery of three brothers, who, in three successive years, lost their valuable lives in fighting for their country.

“ M. S.

“ HENEAGII TWISDEN, *Gulielmi Twisden*, Baronetti, et *Franciscæ* uxoris, filii
 “ natus septimi; qui, in acerrimo illo, prope *Blareniam Hannoniensem* prælio, dum
 “ celsissimo, fortissimoque Principi, Johanni Argatheliæ Duci, fœderatorum
 “ primam aciem dirigenti, legatus castrensis assisteret, strenuè demicans occubuit.
 “ Erat parentum optimorum proles haudquaquam degener, nec indignus tanto
 “ ductore miles:—*Domi*, egregiâ comitate ac benevolentîâ, integritate ac modestiâ,
 “ incorrupta erga amicos fide; summâ in Deum et parentes pietate. — *Militiæ*,
 “ fortitudine invictâ, indefessâ laborum tolerantîâ, mente inter pericula incon-
 “ cussâ spectabilis. Tot tantisque virtutibus, privatis, civilibus, bellicis clarus,
 “ triste sui desiderium omnibus quibuscunque innotuerat, reliquit. Illi vero longe
 “ tristissimum, qui consuetudinis perjucundæ, diuturnæque officiorum conjunc-
 “ tionis memor, amico suo usque deflendo, honorarium hoc marmor, ingentis
 “ amoris monumentum exiguum P.—Obiit A. D. M.DCCIX. ætat. suæ 29.”

(297.) Captains HERVEY and HUTT.—In the recess of a window is this memorial of *national* gratitude to these distinguished officers, who had their full share in the naval victory obtained by Lord Howe on the 1st of June, 1794, but died



of the wounds which they received in the action. This monument is composed of two colossal figures of Britannia and Fame, placed on each side of a large urn, on which are medallions of these brave men. Britannia decorates the urn, and Fame points to the heroic names engraved on the base which supports it. Behind the figure of the latter is a lion and various trophies. Mr. *Bacon*, junior, is the sculptor.

(298). The Honourable GEORGE AUGUSTUS FREDERICK LAKE.—This interesting memorial displays a sarcophagus, decorated with military trophies and regimental colours, rising with a very pleasing effect in the back-ground.

“ Sacred to the memory

“ Of the Honourable GEORGE AUGUSTUS FREDERICK LAKE,

“ Late Lieutenant-Colonel of his Majesty’s 29th regiment of foot, who fell
“ at the head of his grenadiers, in driving the enemy from the heights of Roleia,
“ in Portugal, on the 17th of August, 1808.

“ This stone is erected to his memory by the officers, non-commissioned officers, drummers, and privates of the corps, as a testimony of their high regard
“ and esteem.”

(299). JOHN WOODWARD, M. D. Professor of Physic in Gresham College.—This monument consists of a handsome female statue, representing Philosophy, sitting and looking upward. In her left hand she holds a shield, resting on her knee, whereon is the Doctor’s head in bas-relief. Her right arm reposes upon two books on a pillar, and with a sceptre points downward to an inscribed pedestal ornamented with various plants and fossils.

“ M. S.

“ JOHANNIS WOODWARD, medici celeberrimi, philosophi nobilissimi, cujus ingenium et doctrinam, scripta per terrarum fèrè orbem pervulgata, liberalitatem

“ verò et patriæ caritatem, Academia Cantabrigiensis munificentiam ejus aucta,
 “ opibus ornata, in perpetuum declarabit. Natus Kal. Maii, A. D. 1665; obiit
 “ 7 Kal. Maii, 1728. Richardus King, tribunus militum, fabrùmque præfectus,
 “ amico optimé de merito, D. S. P.”

(300). Mrs. MARTHA PRICE.—On a white tablet, ornamented with flowers, foliage, and an urn, is engraved this epitaph:—“ Hic jacet prope humata
 “ (prout sepulchrale saxum loquitur), MARTHA, uxor GERVASII PRICE, Armigeri,
 “ qui, R. Car. II. duplici numero inservit, ut Tibiarum officii director et arcuum
 “ præfectus. Obiit illa 7 die Aprilis, A. D. M.DCLVIII.”

(301). ANNE Countess Dowager of CLANRICKARD.—An indifferent statue reclines on a sarcophagus of beautiful marble, with the family arms in the recess above. The inscription is on the supporting pedestal:—“ Here lieth the Right
 “ Honourable ANNE Countess Dowager of CLANRICKARD, eldest daughter of
 “ John Smith, Esquire, who is interred near this place. She married first Hugh
 “ Parker, Esquire, eldest son of Sir Henry Parker, of Honnington, in the county
 “ of Warwick, Baronet, by whom she had the present Sir Henry John Parker,
 “ Baronet, three other sons, and three daughters. By her second husband, Michael
 “ Earl of Clanrickard, of the kingdom of Ireland, the head of the ancient and
 “ noble family of the Burkes, she had Smith, now Earl of Clanrickard, and two
 “ daughters, Lady Anne and Lady Mary. She died January 4, 1732, in her
 “ forty-ninth year.”

(302.) JAMES EGERTON.—A small tablet, inclosed in a mantle, in the recess of a window, is thus inscribed:—“ Near this place lieth interred the body of
 “ JAMES EGERTON, Esquire, only son of Major-General *Egerton*, and the Ho-
 “ nourable Mrs. *Elizabeth Egerton*. He died the 13th of April, 1687, in the tenth
 “ year of his age.”

(303). Captain MONTAGU.—This superb monument, which is the work of



Flaxman, has been placed in the adjoining belfrey. A large figure of this brave officer stands on a circular pedestal, with his hand resting on a sword. Behind it is Victory in the moment of alighting with a crown of laurel. On the upper part of the pedestal, is a representation of the engagement in which he fell. On the right side is Neptune's trident, and on the left a wreath of laurel, encircling the word "CONSTITUTION." A trophy of naval flags hang over a basso-relievo, which displays a group of prisoners. Two lions lie on the base.

"Erected, at the public expence, to the memory of

"JAMES MONTAGU,

"Who was killed on board the *Montagu*, which he gallantly commanded in
 "the memorable victory over the French fleet off Brest, on the 1st of June, 1794,
 "in the forty-second year of his age, and the twenty-eighth of his service."

(304). General LAWRENCE.—A pedestal of rich marble, on which are the flags of France and India, is thus inscribed :—"Erected by the East India Company to the memory of Major-General STRINGER LAWRENCE, in testimony of
 "their gratitude for his eminent services in the command of their forces on the
 "coast of Coromandel, from the year 1746 to the year 1766." Britannia is also seated on a bale covered with matting, and points to a bust of this able and successful commander ; beneath which is written, "Born March 6, 1697, died January 10, 1775." A statue of Fame, on the other side, holds a shield, thus inscribed :—"For discipline established, fortresses protected, settlements extended,
 "French and Indian armies defeated, and peace concluded in the Carnatic." There is also a bas-relief of a town besieged ; and beneath it, "*Trichinopoly*."

(305). Mrs. PENELOPE EGERTON. — A large dark tablet on a base, with a white border, and surmounted by an urn decorated with drapery, bears this inscription :

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“ PENELOPE,

“ Filia e plurimis lectissima, *Roberti Dom. Nedham*, Vice-comes de *Kilmurray*,
 “ et *Helenæ* antiquiss. *Dutton* de *Dutton*, in Comit. Palat. *Cestr.* hæredis unicæ,
 “ conjux mæstissimi *Randolphi Egerton*, de *Botley Cestr.* confinio, *Carolino* nuper
 “ in exercitu *Majoris* (ut vocant) *Generalis* supremoque nunc Regni Concilio (*Par-*
 “ *liamento Regio*) *Staffordiensium Delegati*: cujus in utrumque *Carolus Britanniar.*
 “ *Monarchas* immobilem fidem, resque præclare gestas, posterî non tacebunt.

“ (Cui nunquam nisi moriendo gravis). Hic juxta *Egertonorum* insignia (illus-
 “ triss. *Baronum* de *Malpas*), una cum *Randolpho* filiolo posita, est ex voto. (Quin
 “ ab illâ magis [credite] se positum voluit maritus, neque vitâ functum alibi po-
 “ nendum optat), *filiolæ* dans vitam perdidit. xiii Kalend. April. anno Restitut.
 “ *Humanæ* 1670. *Britannicæ* 10.”

On the base is written, “ *Stat sine pede virtus.*”

(306). Sir GODFREY KNELLER.—This tomb is erected against the east side of the belfrey. It consists of a bust of this celebrated painter, under a canopy, the curtains of which are enriched with gilding, and tied up with golden cords. A weeping boy is on each side, one of whom rests on a medallion of Lady Kneller. On the pedestal is this inscription:—“ M. S. GODFREDI KNELLER, Equitis Rom.
 “ Imp. et Angliæ Baronetti, pictoris Regibus Carolo II. Jacobo II. Gulielmo III.
 “ *Annæ Reginae, Georgio I.*; qui obiit 26 Oct. an. 1723, ætat. 77.”

KNELLER, by Heaven, and not a master, taught,
 Whose art was nature, and whose pictures thought;
 When now two ages he had snatch'd from fate
 Whate'er was beauteous, or whate'er was great,
 Rests crown'd with princes' honours, poets' lays,
 Due to his merit and brave thirst of praise.
 Living, great Nature fear'd he might outvie
 Her works; and, dying, fears herself may die.

A. POPE.

The great artist himself designed the monument which guards his ashes.

(307). WILLIAM HORNECK, Esquire.—Beneath the painted window in the belfrey is this monument. Minerva, standing on a pedestal, is represented in the act of removing a curtain from a medallion, with books, square, and compass at her feet; a boy, also, holds the plan of a fortification.

“ In hoc templo,

“ Juxta paternos cineres, suos requiescere voluit GUL. HORNECK, Armiger, in re
 “ tormentariâ machinatorum director primus: vir, quoad vixit, verè militaris,
 “ quippe qui, ubi primum adolevit, sub imperatore fortissimo ac peritissimo, Duce
 “ Marlburgensi, ætatem in castris agebat: diuque inter belli opera versatus, cum
 “ rerum bellicarum omnium haud imperitus, tum munitoriæ bombardicæque ar-
 “ tium, quibus præcipuè intentus studebat, post nullos evasit sciens. Quo factum
 “ est ut ad maxima ejusmodi munera obeunda cum primis semper eligeretur.
 “ Inter alia gnaviter feliciterque gesta, Calpen et Bælearum Minorem utrumque
 “ Magnæ Britanniæ utilissimam provinciam munimentis satis cum arte factis.
 “ Post, ubi multum patriæ profuerat, plus prodesse semper ardens, domum,
 “ reversus rem machinalem ingenio, scientiâ, longæque temporis usu multum qui-
 “ dem, sed, heu! parem diu promovit: morbus enim subitus vehementer in-
 “ gravescens, non sine gravi propinquorum luctu, vitæ tam utilis cursum abruptit,
 “ 9 Kal. Maii, anno Christi 1746, ætatis 62.”

The Belfrey, which is now distinguished by sepulchral marbles, retains its ancient door, opening to a well-staircase that leads to the top of the north tower, where a fine panorama prospect presents itself, comprehending various objects of grandeur and beauty, except where the southern tower interrupts the extensive circumference.

The tower contains six bells. On the oldest is this inscription, in Saxon capitals—IHV DI NOS + CRISTE. On the great bell, “ Remember John

“ Whitmell, Isabel his wife, and William Rus, who first gave this bell, 1430.”
“ New cast in July, 1599, and in April, 1738, by Richard Phelps and T. Lester.”
Two others have on them, in old English characters, “ Patrem laudate sonantibus
“ cultum. Gabriel Goodman, Decanus, 1598.” Another, “ T. Lester made me,
“ 1743.” And on the sixth, “ Thomas Lester made me; and with the rest I will
“ agree, 1743.”

THE CLOISTERS.

THE door which forms the entrance to their western avenue from the south aisle of the nave, has a pointed arch, and over it four circles, two of them filled with crosses, and the others with orbicular leaves; without, it has a flatter arch from two pillars. The key-stones are roses, scrolls, faces, a figure with uplifted hands, a terrific mask with Acanthus leaves in the mouth, and foliage. Monks, projecting from the wall, support the ribs of the last arch at the south end; in it are two circles with crosses and two pannels. The side is nine pillars in length, and has a seat, or basement, which is continued round the cloister. The outer arches have three clustered columns in each, and above them five broken apertures: many of those intersections, becoming dangerous and decayed, have been entirely removed. It is impossible, on reviewing them, not to express a wish that they had been restored. Each square of the roof has eighteen ribs.

The door leading into the eastern avenue is near the corner of the south transept, and has an angular arch richly carved, on a wall of Mosaic ornaments; on each side are lancet arches, above which runs a horizontal moulding, and still higher are three large quatrefoils within circles, now filled with sepulchral marble.

The *South Side* has a pointed entrance at the west end, over which are muti-



lated black-letter inscriptions on serpentine labels, but no longer legible. In the first key-stone, which was once a shield, is an ancient iron pulley for a lamp. The first arch contains a door with double pillars to the sides, the mouldings terminating in a pinnacle. Over it, without the cloisters, is a range of brackets, that supported the roof of the refectory; and below them, many pointed windows, that lighted the dining-hall. Such are the only vestiges by which the original situation and length of the ancient refectory can be determined, which appears to have been that of the cloister. Through this door the monks passed to their meals. In the arch on the left are four lance-shaped niches, supposed to have been used as a lavatory: the keen eye of the antiquary discovers the marks where the rollers for the towels have been inserted in the wall. A square-topped door, with a pointed arch over it, containing cinquefoils, opened from this arch. In the last arch over that leading to the school, the key-stones are two animals entwined, with mutilated shields, roses, and foliage.

The *East Side* is about three feet higher than the South. A very strong and handsome iron gate crosses the cloisters on this spot. In the second arch is a strong door, and in the next division a strong pointed arch. Near it is the entrance to the *ancient Chapter-House*, which is beneath an arch enriched with carving, gilding, and painting. On each side are three pillars, with intervening foliage. One range of the mouldings contains circular scrolls, which have been gilt, and the depths coloured black; another, scarlet. A third space is divided into small niches by waved scrolls. Within them are twenty statues, among which the Virgin Mary, the Infant Jesus, and King David, may be recognised. Fragments of the paint and gilding adhere on various parts of them, sufficient to prove their former splendour. The center is divided into two arches; one containing a door and window, and the other a window. The mouldings of those are scrolls, and are supported by a head. A plane between them has been painted with white

foliage on a red ground, and the outside ones in compartments of golden flowers. Between the arches is a broken, curved bracket, without a statue. On each side are two others; the right sustains the mutilated figure of an angel, that to the left is almost destroyed. The beautiful tracery around them has evident traces of gilding. Immediately before this door-way the vaulted roof of the cloisters has a greater number of ribs than the rest, and the key-stones are richly carved and gilt. It appears, also, to have been a very illuminated spot, as a pulley still remains in the central key-stone, and various hooks, for the suspension of lamps, between the side pillars on the east wall. The outward wall, opposite, contains three pillars within its arch, which is filled with thirteen pierced quatrefoils. Others of those arches have three trefoils and four ovals. The remainder of the divisions on the east wall are all alike, and have three arches within each, with a string of gold about three inches broad, extending horizontally something more than a man's height from the pavement. The wall is painted of a dark faded colour, on which are numbers of white cinquefoils.

The *North Side* is crossed at the east end by a very strong arch. The mouldings over the arch of the great door leading to the south aisle, are numerous and richly sculptured. All the key-stones of the roof are scrolls. Quatrefoils have embellished the outward arches, but they are now reduced by the weather to imperfect circles. Nine pointed windows filled up, may be seen from this side over the roof of the south cloister, which belonged to the refectory. The first four divisions on the side of the church, are the same as those mentioned on the east side, except in the ornamental circumstances of painting and gilding.

In the south ambulatory, and near the east end of it, are graves of four abbots, distinguished by the ancient stones which cover them.

The *first* is of black marble, called *Long Meg*, from its extraordinary length, eleven feet ten inches by five feet ten inches; and has been supposed, though,



1 Rebecca Breighton
2 Daniel Pulteney.
3 James Mason.

4 Mary Peters 1668
5 Ann Winchcombe.
6 Geo. Walsh Esq. 1717

MONUMENTS IN THE CHURCH

7 Edward Tufnell. Arch.
8 Ann Pakenham.
9 James Woollet Esq.

10 Rev. James Field.
Christ. Chapman & Daughter.
Edw. Abbot.

as it appears, without sufficient authority, to cover the ashes of *Gervase de Blois*, natural son of King Stephen, who died 1106*.

The *second* is a raised stone of Sussex marble, under which lies interred the Abbot *Laurentius*, who died in 1176.

The *third* is a stone of grey marble, which covers the remains of *Geslebertus Crispinus*, who died in 1114. His effigy may still be traced on his gravestone.

The *third* is the most ancient, and was formerly covered with plates of brass, inscribed to the Abbot *Vitalis*, who died in 1082.

(1). REBECCA BROUGHTON.—A small tablet monument, with suitable decorations, is thus inscribed:—" To the memory of dear REBECCA, the wife of *James Broughton*, who departed this life the 8th of October, 1699, in the forty-seventh " year of her age."

(2). DANIEL PULTENEY.—A pedestal bears a sarcophagus, on which is a reclining statue, in the act of reading, with a pyramid rising behind. This handsome monument is in the east ambulatory, and distinguished by this inscription:

Reader,

If thou art a Briton, behold this tomb with reverence and regret!

Here lie the remains of

DANIEL PULTENEY:

The kindest relation, the truest friend, the warmest patriot, the worthiest man. He exercised virtues in this age, sufficient to have distinguished him even in the best. Sagacious by nature, industrious by habit, inquisitive with art, he gained a complete knowledge of the state of Britain, foreign and domestic; in most the backward fruit of tedious experience, in him the early acquisition of undissipated youth. He served the court several years; abroad, in the auspicious reign of Queen *Anne*; at home, in the reign of that most excellent prince, King *George I.* He served his country always; at court independent, in the senate unbiassed. At every age and in every station, this was the bent of his generous soul, this the business of his laborious

* See Vol. I. p. 188.

life. Public men and public things, he judged by one constant standard—*The true interest of Britain*. He made no other distinction of party; he abhorred all other. Gentle, humane, disinterested, beneficent, he created no enemies on his own account; firm, determined, inflexible, he feared none he could create in the cause of Britain.—Reader! in this misfortune of thy country, lament thy own; for know, the loss of so much private virtue is a public calamity.

(3). JAMES MASON, Gent.—An upright tablet states little more, than that he died in the year 1738, aged eighty-two.

(4). MRS. MARY PETERS.—Her epitaph is on a small decorated shield.---
 “ Here lieth the body of Mrs. *Mary Peters*, who, for her most affectionate deport-
 “ ment to her relations, was most entirely beloved by them; and, in memory of
 “ her particular obedience, this was erected by her mother. She departed this
 “ life the 15th September, 1688, aged twenty-two years.”

(5). ANN WINCHCOMB.—A very small piece of marble is the memorial of
 “ *Ann*, eldest daughter of John Winchcomb, of Berks, Esquire, and wife of
 “ William Gawen the younger, of Westminster, Gent. She died in childbed
 “ of her first child, November 8, A. D. 1669.”

(6). GEORGE WALSH, Esquire.—This pleasing monument is against the wall, in the center of the eastern ambulatory, with this inscription :---“ Near this place
 “ are deposited the remains of *George Walsh*, Esquire, late Lieutenant-General of
 “ his Majesty’s forces, and Colonel of the forty-ninth regiment of foot, who died
 “ October 23, 1761, aged seventy-three.”

The toils of life and pangs of death are o’er,

And care, and pain, and sickness are no more.

(7). In the south ambulatory, a large monument, consisting of a pedestal, a sarcophagus, a bust, a boy, and a pyramid behind, though now much injured,

perpetuates the name of EDWARD TUFFNELL, Architect, who died 1719, aged forty-one.

(8). On a small tablet, with the family arms, in the west avenue, is this epitaph:—" Here lieth interred the body of CATHARINE PALMER, widow, one of
" the daughters and co-heirs of John Partridge, late of London, Gentleman,
" who was the second wife of *Andrew Palmer*, Esquire, Assay-Master of England
" to Queen Elizabeth, King James, and Charles I. She died January 4, A. D.
" 1675, aged seventy-five."

(9). WILLIAM WOOLLETT, Engraver.—A busto, bearing a strong resemblance to the original, and a basso-relievo, illustrative of the art which he had carried to unrivalled perfection, is the work of *Banks*, and adds to the interest of the western ambulatory. The bas-relief is described in the following lines:—" The Genius
" of Engraving handing down to posterity the works of Painting, Sculpture, and
" Architecture, whilst Fame is distributing them over the four quarters of the
" globe." This memorial was erected, by his surviving friends, to this great artist and estimable man, who was born August 22, 1735, and died May 22, 1785.

(10). On the north wall is the marble to which this number refers, in memory of Mrs. RACHAEL FIELD, wife of the Reverend Mr. James Field, born in Antigua, and died in Westminster, May 26, 1718.

(11). On another monument of the same kind is this epitaph:—" Here lie
" interred the bodies of Mr. CHRISTOPHER CHAPMAN, and ELIZABETH his daughter.
" She died March 11, 1680; and he died June 4, 1681." Several of this family are buried hereabouts, and on the gravestone of one of them these lines are inscribed:

What I gave I have.

What I spent I had.

What I left I lost by not giving it.

(12). A small marble marks the last abode of “ ELIZABETH, the wife of Gilbert
 “ ABRAHAL, Esquire, Page of the Back-Stairs to her Majesty Queen Anne. She
 “ was Mistress Starcher to her Majesty; and departed this life the 9th of March,
 “ 1710-11, in the seventy-third year of her age.”

(13). BONNELL GEORGE THORNTON, Esquire.—The bust of this excellent scholar, lively writer, and amiable man, is placed against a pyramid, supported by a very handsome tablet, on which is the following inscription, by Doctor Thomas Wharton:

“ BONNELL THORNTON, Armiger, honestâ prosapiâ in hac civitate natus; è
 “ vicinâ scholâ regiâ ad Ædem Christi, Oxon. alumnus migravit, ubi gradum
 “ Baccalaurei in Medicinâ suscepit. Cujus ingenium in utroque domicilio fau-
 “ tissimè literis omnibus humanioribus excultum, mores aperti, sinceri, candidi,
 “ comitabantur et commendabant. In scriptis, in sermone, mirâ erat festivitate;
 “ et facetiarum venâ planè suâ pollebat. In hominum ineptiis calamo per-
 “ stringendis, sine felle tamen, et multâ cum hilaritate, unicè felix; in convictu
 “ jucundissimus. In uxorem duxit Sylviam Braithewaite, quam cum tribus liberis,
 “ superstitem reliquit: hujus etiam marmoris in summo sui suorumque luctu,
 “ sumptus ritè facientem. Obiit desideratissimus Maii 9, A. D. 1768, æt. 40.”

The following sepulchral memorials are those in the western ambulatory, which the plates allotted to this part of the abbey could not admit into their graphic description:—

The tablet to the memory of *Edward Wortley Montagu*, is from Coade's artificial stone-manufactory, and consists of a sarcophagus, with a weeping female figure, and is thus inscribed:—“ *Edwardo Wortley Montagu*, qui ab Indis Orien-
 “ talibus, in Britanniam rediturus, naufragus periit 1777, annum agens 27. In
 “ memoriam amicitiae, apud scholam regiam vicinam inchoatæ, Oxonii continenter
 “ productæ; magnâ parte orbis interjectâ non diminutæ, morte vix abruptæ;

“ cœlis, si videatur Deo, renovandæ : monumentum hoc erigebat, J. E. D. librorum prædicti hæres, et residui cohæres legatus.”

A plain tablet, erected to the memory of a man dear to the arts, of which he was a distinguished professor, and historian, has this epitaph:—“ Here lies the body of *George Vertue*, late Engraver, and F. S. A. who was born in London, an. 1684, and departed this life on the 24th of July, 1756.”

With manners gentle, and a grateful heart,
And all the genius of the graphic art,
His fame shall each succeeding artist own,
Longer by far than monuments of stone.

Margaret Vertue, his faithful wife, who survived him near twenty years, lies buried in the same grave. She died March the 17th, 1776, aged seventy-six.

The wall of the first arch has been painted with orange-coloured sprigs, on a dark ground, the tint of which is lost.

In the next arch is a monument, composed of a pedestal, sarcophagus, pilasters, and a pediment, erected to “ *Charles Godolphin*, Esquire, brother to Sidney Earl of Godolphin. He died July 10, 1720, aged 69 ; his lady, July 29, 1726, aged 63. He was a Commissioner of the Customs. These excellent persons gave a rent-charge of one hundred and eighty pounds per annum from lands in Somersetshire, for charitable purposes; one hundred and sixty pounds of which, to commence from 1726, was to educate eight young gentlewomen of the established church, whose fortunes did not exceed three hundred pounds ; not to be admitted to the benefit of the legacy before eight, nor kept after nineteen years of age. The overplus, except five pounds, to apprentice poor children.”

Near the former is the memorial of *Jo'm Banester*, 1679.

Further south, a tablet to *Arthur O'Keefe*, which marks his descent from the

kings of Ireland. He died 26th September, 1756; and Isabella his wife, 26th September, 1762.

A tablet to *Jeremiah Lewis*, Gentleman, 1761, aged sixty-one.

Beneath it is a very handsome white marble tablet, with a canon, “ by two-fold augmentation, in score.” It is thus inscribed:—“ Near this place are deposited the remains of *Benjamin Cook*, Doctor of Music in the Universities of Oxford and Cambridge, and Organist and Master of the Choristers of this Collegiate Church for above thirty years. His professional knowledge, talents, and skill were profound, pleasing, and various. In his works they are recorded, and within these walls their power has been felt and understood. The simplicity of his manners, the integrity of his heart, and the innocency of his life, have numbered him among those who kept the commandments of God, and the faith of their Saviour Jesus Christ. He departed this life on the 14th day of September, 1793, in the fifty-ninth year of his age.”

In the adjoining arch is an elegant mural monument erected to the memory of Sir RICHARD JEBB, Knight. It consists of a tablet, with the Genius of Medicine in the attitude of lamentation, near a medallion formed by a serpent and oak-branch above, and two torches below, containing a bust.—“ *Richardi Jebb*, Equitis Aurati, Societat. Reg. Socii; Serenissimo Regi Georgio III. necnon Georgio Walliæ Principi, medici primarii. In memoriam posuit R. J. Obiit 4to die Julii, A. D. 1787, ætatis 58.”

A tablet to ——— *Partridge*, which is all that time has suffered to be legible.

Two others, to *Peter Mason*, Gent. who died 1738, aged 82; and *Ann Davis*, wife of David Davis, Yeoman Usher to the House of Peers, who died 1714, aged 47; with their son, *Walter Davis*, who died 1708, aged six years.

The next arch contains the memorials of the following persons:—*Annis Freeman*, wife of John Freeman, a member of this church, of St. Paul's, and one of

the gentlemen of the Chapel Royal. She died 1732, aged sixty; and he died 1736, aged 70.—Mr. *James Chelsum*, one of the gentlemen of his Majesty's Chapel Royal, a member of St. Paul's Cathedral and of this Collegiate Church. He died August 3, 1743, aged 43; and his son Robert, a child, 1744.—That will also be regarded with respect by every professor of his art, which is “Sacred to the
 “ memory of *Thomas Sanders Dupuis*, Mus. Doc. Oxon. Organist and Composer
 “ to his Majesty; who departed this life July the 17th, 1796, aged sixty-six years.
 “ He was a man as much esteemed for every moral and social virtue, as he was
 “ eminently distinguished in his profession.”

In the south ambulatory are the following monuments, some of whose inscriptions are become imperfect:

Tablets to *Francis Ligonier*; to *Elizabeth Waldron*; to *Elizabeth Jennings*, 1726, aged 57; and *Thomas Jennings*, 1734, aged 74; Mrs. *June Rider*, 17—; and a larger one to *John Hay*, third son of George Earl of Kinnoul, born 1719, died 1751.

A tablet to the memory of the learned Dr. *Courayer*, bears this inscription, written by the late Rev. John Kynaston, of Brazen-nose College, Oxford:—
 “ H. S. E. Annis morumque integritate juxta Reverendus *Petrus Franciscus Courayer*, Canobii de Sanctâ Genevovâ dicti apud urbem Lutetiæ Parisiorum regu-
 “ laris olim canonicus. Vir, si quis alius, de ecclesiâ atque politiâ Anglicanâ,
 “ animo pariter ac scriptis, optimè meritis. Quippe qui Episcopatum Jus admi-
 “ nistrationum jamdiù a Pontificiis, invictâ argumentorum vi asseruit et vindi-
 “ cavit: quique adeo, ob id vindicandum, pulsus jam patriâ, profugus, omnibus-
 “ que demum exutus fortunis, hâc in urbe quarebat æsylum et inveniebat; ibi-
 “ que, per annos propè quinquaginta, honestæ mentis otio egregius fruebatur
 “ exul; bonorum omnium deliciæ vivus, moriens commune desiderium. Obiit
 “ quinta decimâ die Octobris, anno post natum Christum 1776, post se natum 95.
 “ Huic tali tantoque viro marmor hoc, amoris sui monumentum, posuere amici,
 “ cui famam marmore perenniolem peperit defensa veritas, refutatus error.”

On the east side are also the following mural memorials:—To *James Broughton*, 1710.—To Lieutenant-General *Withers*, but illegible.—To Lieutenant-Colonel *Richmond Webb*, who died the 27th of May, 1785, aged seventy; and Sarah, his widow, June 8, 1789, aged sixty-six.—To *Robert van Millegen*, 1778, aged 13. A tablet for *John Savage*, S. T. P. is thus inscribed:—“*Alumni Scholæ West-monasteriensis posnerunt, 1750.*”

To Lieutenant-General *George Walsh*, Esquire, Colonel of the forty-ninth regiment of foot, who died October 23, 1761, aged seventy-three.—To *Edward Godfrey*——.—To Mrs. *Addison*, who died September 30, 1715.—To Lieutenant-General the Honourable *William Barrell*, governor of Pendennis Castle, and Colonel of the King's own regiment of foot. He distinguished himself in Queen Anne's wars, and died the 8th of August, 1749, aged seventy-eight. Erected by *Savage Barrell*, Esquire, his son.—To *Elizabeth Hollingworth*, 1785, aged sixty.—To *Elizabeth West*, 1710.—To *George Whicher*, 1681. He founded an alms-house for six poor men in the parish of St. Margaret, Westminster.

A monument to preserve and unite the memory of two affectionate brothers, valiant soldiers, and sincere Christians, *Scipio Duroure*, Esquire, Adjutant-General of the British forces, Colonel of the twelfth regiment of foot, and Captain or Keeper of his Majesty's castle of St. Maws in Cornwall; who, after forty-one years faithful services, was mortally wounded at the battle of Fontenoy, and died May 10, 1745, aged fifty-six years, and lies interred on the ramparts of Ath, in the Low Countries.—*Alexander Duroure*, Esquire, Lieutenant-General of the British forces, Colonel of the fourth, or King's own regiment of foot, and, as well as his brother, Keeper of the castle of St. Maws in Cornwall; who, after fifty-seven years of faithful services, died at Toulouse, in France, on the 2d January, 1765, aged seventy-four years, and lies interred in this cloister. This marble is inscribed by Francis Duroure, son of the above-named Scipio, as a testimony of filial piety and grateful respect.

A tablet to Sir *John Kempe*, Baronet, who died at the age of seventeen, Jan. 16, 1771, was erected by two of his young friends, who loved and lament him. Another interesting monument, to an amiable youth, the son of Albany Wallis, Esquire, of Norfolk-street, London, is thus inscribed :—" Infra sepultus erat, veras
 " inter condiscipulorum lacrymas, *Albanus Carolus Wallis*, amantissimi patris unica
 " spes; qui vetitis Thamesis fluvii illecebris heu nimium captus, indomitâ ejusdem
 " vi abreptus, periit 29 die Martii, A. D. 1776, ætatis 13. Siste, juvenis, hujus-
 " que finem contemplare."

To *Jane Lister*, 1688, a tablet with this inscription :—" M. S. Christophori
 " Steigher, nobilis Bernensis, è Collegio Universitatis apud Oxonienses sup. ord.
 " commensalis, eximiæ spei juvenis, et ob ingenii elegantiam morumque suavi-
 " tatem planè suam Britannis æquè ac suis percarì. Pater è concilio supremo
 " reip. Bernensis, comitatus Thunensis præfectus, qui ad filium dilectissimum
 " natuque maximum morbo diutino languentum ab Helvetiis usque Londinum
 " anxius properaverat, perfunctus mæstissimo paterni amoris officio, hoc tandem
 " monumento perpetuæ memoriæ commendat egregii adolescentis merita suosque
 " luctus. Obiit ille die 23 Dec. A. D. 1772, ætatis autem 20."

The monumental tablets on the wall of the north ambulatory are as follows :—
 To *Owen Wynne* —; *Ellen Bust*, 1697; — *Fox*, 1680; *William Lawrence*,
 1621; *Elizabeth Palmer*, —; *Thomas Ludford*, Esquire, 1776, aged sixty-six;
Ann Playford, 1743, aged seventy-two; and *Ann* her daughter, wife of the Rev.
 Thomas Fitzgerald, A. M. one of the Ushers of Westminster School, 1759-40,
 aged forty-five, with an infant; *Rachael Taylor*, relict of the Rev. Edward
 Taylor, Rector of Finningley, in the county of Nottingham, 1740, aged sixty-five;
Ann Ludford, her only daughter, 1743, aged fifty; *Elizabeth Atkinson*, Body
 Laundress to Queen Anne, —; *Elizabeth Gates*, wife of Bernard Gates, Master
 of the children of the Chapel Royal, 1737, aged forty-eight; *Bernard Gates*,

1773, aged eighty-eight; *Elizabeth Atkinson*, 1725, aged sixty-four; *Humphrey Langford*, —; *John Cokeman*, Esquire, 1709; *Richard Goulard*, 1659.

Ephraim Chambers, F. R. S. the well-known author of the *Cyclopædia*. The following epitaph was written by himself:—

“ Multis pervulgatus, paucis notus; qui vitam, inter lucem et umbram, nec
 “ eruditus nec idiota, literis deditus, transegit: sed ut homo qui humani nihil à
 “ se alienum putat. Vitâ simul et laboribus functus, hic requiescere voluit,
 “ *Ephraim Chambers*, F. R. S. obiit xv Mart. M.DCCXL.”

Francis Goodall, 1705; *Francis Newman*, 1649; *John Collyer*, 1732, aged thirteen; *Rachael Field*, 1718; *John Stagg*, —; *Thomas Jordan*, son of the Rev. George Jordan, 1736; *Owen Davies*, Esquire, twenty-nine years receiver-general of this church, 1759, aged sixty; and his wife *Mary*, 1778, aged seventy-two; *Mary Davies*, their daughter, 1786, aged forty-six; *George Jewell*, A. M. 1725, anno ætatis tricesimo primo; *Susannah Bernard*, daughter of Sir Edward Bernard, Knight, 1721, aged fifty-three; *Anne Gawen*, 1659; *Frances Meyrick*, 1734, aged forty-nine; *Guyon Griffith*, of Westminster School, youngest son of the late Rev. Guyon Griffith, D. D. Rector of St. Mary at Hill, in the city of London, 1789, aged eleven.

“ *William Wynne*, Esquire, Serjeant at Law, who died May 16, 1765, aged
 “ seventy-two years and ten months. He was the son of Owen Wynne, Doctor of
 “ the Civil Law, Under Secretary of State to Charles II. and James II. by Do-
 “ rothy his wife, who lies near this place, sister of Narcissus Luttrell, Esquire, of
 “ Little Chelsea. September 30, 1728, he married Grace, one of the daughters
 “ and coheiresses of William Brydges, Esquire, Serjeant at Law, by whom he had
 “ six sons and two daughters; three of whom, Susannah, Edward, and Luttrell,
 “ with his widow, survived him. Grace Wynne died in 1779, aged seventy-nine;
 “ and Edward Wynne, Esquire, Barrister at Law, died December 26, 1784, aged
 “ fifty.”

The *Jerusalem Chamber* was originally a part of the abbot's lodgings, and the entrance to it is through a small monastic court, on the western side of which is the abbot's hall. It has lost much of its ancient character, but still preserves an interest in the bosom of every one who recollects that Shakspeare has made it the dying scene of Henry IV.—“ In that Jerusalem shall Harry die.” It is now used as a chapter-house. The antiquarian portrait of Richard II. which so long decorated the choir, is now a curious ornament of this apartment, and, with the tapestry, chimney-piece, and painted glass, still contributes to throw over it a gleam of its former state.

East of the passage leading to the school, is a long ancient building, whose basement story is roofed with semicircular groined arches, arising from pillars with handsome capitals. At the north end was the ancient repository of the regalia, as it is now of the standard money. From the style of this building, which is decidedly Saxon, it may be considered as of more remote antiquity than any other within the precincts of the abbey. Of the lesser cloisters, the remains are very inconsiderable: though, within these few years, some Saxon columns were accidentally discovered in a neighbouring garden.

The place in which the records of the House of Lords are preserved, was originally a large square tower, erected as a treasury to the abbey; but it has undergone great alterations, as well as the interior part of the old *Chapter-House*, which is also devoted to a similar public purpose. The latter, which has been already mentioned as on the eastern side of the cloisters, was built in the year 1250. Its entrance is through a portal, which has been lately described, by a descent of several steps. It is of an octagon shape, whose sides had superb and lofty windows, now in a great measure filled up, and smaller spaces for light left in them. The opening into this room is equal in figure to the entrance from the cloister. The stone roof has been destroyed, and one of plank been substi-

tuted. The central pillar remains, light, slender, and elegant, surrounded by eight others, bound by two equidistant fasciæ, and terminated in capitals of beautiful simplicity. By the consent of the abbot, in 1377, the Commons of Great Britain first held their parliaments in this place, the crown undertaking the necessary repairs. Here they sat till the year 1547, when Edward VI. granted the chapel of St. Stephen for that purpose. It is at present filled with the public records, among which is the original *Domesday-Book*, now upwards of seven hundred years old, and in a fine state of preservation. Beneath the chapter-house is a very curious *crypt*. The roof, which forms the floor of the former, is supported by a short, round pillar, quite hollow. The top spreads into massive plain ribs, the supports of the roof. The walls are not less than eighteen feet thick, and form an immense base for the superstructure. They had been pierced by several small windows, which are now lost by the vast accession of earth on the outside. According to Mr. Pennant, one of them was just visible in an adjoining house, then belonging to Mr. Barrow, through which was the only access to this subterranean chamber*.

In the vicinity of the abbey stood the *Sanctuary*, a place of refuge, in superstitious times, to criminals of certain denominations. The church belonging to it was in the form of a cross, with two ranges of building, above each other. Such is the account that Dr. Stukely gives of it, who remembered it standing; and represents the great labour required to demolish it, from its vast strength and solidity†. It is supposed to have been the work of Edward the Confessor. Within its preeinet Edward V. was born; and here his unhappy mother fled with her younger son Richard, to whom it proved but a short-lived refuge‡.

* Pennant's *London*, third edit. p. 85.

† *Archæologia*, I. p. et tab. 39.

‡ Vol. I. p. 91.

To the west of the Sanctuary stood the *Elccemosynary*, or *Almonry*, where the alms of the abbey were wont to be distributed. But it is still more remarkable for having been the place where the first printing-press, known in England, was erected*.

Addison, whose monument has at length been added to the sepulchral marbles of this church, will furnish the most suitable conclusion to a work, so large a portion of which has been dedicated to them.—“ When I look,” says that elegant and impressive writer, “ upon the tombs of the great, every emotion of envy dies
 “ within me : when I read the epitaphs of the beautiful, every inordinate desire
 “ goes out : when I meet with the grief of parents upon a tombstone, my heart
 “ melts with compassion : when I see the tomb of the parents themselves, I con-
 “ sider the vanity of grieving for those whom we must quickly follow : when I
 “ see kings lying by those who deposed them ; when I consider rival wits placed
 “ side by side, or the holy men that divided the world with their contests and
 “ disputes ; I reflect, with sorrow and astonishment, on the little competitions,
 “ factions, and debates of mankind. When I read the several dates of the
 “ tombs, of some that died yesterday, and some six hundred years ago, I con-
 “ sider that great day, when we shall all of us be contemporaries, and make our
 “ appearance together.”

* It was in the year 1474, when *William Caxton*, encouraged by Abbot *Milling*, produced a book, entitled *The Game and Play of the Chess*, which was the first printed in these kingdoms. There is, indeed, a slight antiquarian difference about the exact place in which it was produced, but all agree that it was within the precincts of this religious house.

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